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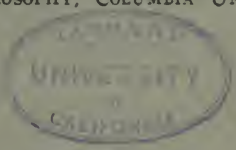
THE NATURE SENSE IN THE WRITINGS OF LUDWIG TIECK

BY
GEORGE HENRY DANTON, A. B.

SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY IN THE FACULTY OF PHILOSOPHY, COLUMBIA UNIVERSITY



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NOTE

The voluminous writings of Ludwig Tieck, with their great variety of form and substance, give a very complete reflex of German Romanticism. Almost every phase of it is found in him, although no one phase, perhaps, is found at its very best. And one of the most important aspects of Romanticism is its attitude toward nature. These considerations seemed to Mr. Danton, and they seem to me, to justify a purely analytic study of the nature-sense in Tieck, without any concomitant attempt to trace the history of the nature-sense in earlier writers, which would have required a bulky treatise, or to compare Tieck in detail with his Romantic contemporaries, which would have required another treatise. In my opinion, Mr. Danton's work has been done with such care and scholarly penetration as to form a useful contribution to the study of German Romanticism.

CALVIN THOMAS

Columbia University, March, 1907

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PREFACE

This dissertation is offered without apology to the few who will read it. I am convinced that the work was worth doing, for though Tieck's greatest merit is not as a nature-poet, his nature-sense is large enough to admit of an expository monograph of this character. There was no great point to be proved, but a few simple facts which made a personal appeal are here set forth. Perhaps they may aid some other investigator in the field.

The study is of course not exhaustive. There is more material, some of which is being reserved for a future paper.

In the quotations, all the poetry has been left untranslated, but the prose has been turned into English, with but two or three necessary exceptions.

I wish to thank Professor Kuno Francke for suggesting the subject, and for his liberal aid in the early stages of the work. The dissertation owes much to Professor Calvin Thomas, also, whose encouragement and constructive criticism have been invaluable. Professor O. F. Emerson read part of the manuscript and gave many valuable hints as to style, though I feel that the work leaves much to be desired on this score. I am also grateful to Professor Klee, the distinguished Tieck scholar, to Mr. Williams and to Miss Eastman of the Hatch Library, for valuable bibliographical data.

G. H. D.

Cleveland, Ohio, March, 1907

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THE NATURE SENSE IN THE WRITINGS OF LUDWIG TIECK

INTRODUCTION.

When Tieck remarked in his "Kritische Schriften," that it is allowable to treat the poet's work only from the standpoint of the poet, that is, to treat him as a whole, he felt that there is a divinity that hedges the poet as well as the king. It is by reason of this divinity that one approaches with a certain diffidence a theme which subjects a minute portion of a poet's work to microscopic examination, especially when that poet is in his entirety not known to the present public. Tieck, a man of importance in his day, never appealed universally to the masses even in Germany, and so rays of culture from him have not penetrated the general gloom of Philistinism. There is no burning curiosity to know more about him in the present generation.

The "poet-soul," wherever found and however insignificant in scope, deserves the most careful consideration; Tieck, with all the elements that go to make the true poet, is worthy of any hint that may make him better understood. However his verses may jingle, and whatever of undue *raisonnement* there is in his later novelettes, he had true creative impulses which make his work significant of at least one not unimportant side of humanity. That he is historically significant, no one will deny; but the merely historical does not maintain interest in a living age.

Unfortunately Tieck was not interested in life. The main elements of his work are poetry and art. He felt the indefinite pains of an unreal existence, and had a certain blindness toward the great problems of the world and something of that Don Quixote who meant so much to him. He dealt too much with abstractions even for Germans, among whom abstractions have a value not understood by more practical foreigners.

In his youth, when his genius was recognized, he was able to rise in his playful wrath and, with many a jesting whirl of his sling, cast a pebble at the cumbersome giant of "enlightenment." But he never outgrew these youthful ideals, and as time goes on, his work fails to gain in import and breadth. One feels that he does not know life, that he has not observed closely and that he cannot characterize it. His personages run together; they become lay-figures upon which to drape costumes, or they suggest dummies in the hands of a ventriloquist. What still breathed in his youth was petrified in his maturer years. Literature for its own sake grew to have a value for him apart from its relation to life and to the human soul, and just in proportion as he failed to make life his standard, so he is neglected by a living generation. In days when life is of eager interest, when the world throbs with thought, and when action pulses through all the veins of the earth, the human mind refuses to dwell on bygone literary squabbles, to drowse over criticism of authors long ago accepted or forgotten, and to waste effort in understanding the polemics of a bygone century. Tieck was conscious of the demands upon the creative artist and cried out to his biographer, "One must have lived it,"[1] but he lived in an inner world, was distinctly a literary man and so fails today of even a just appreciation.

This variance with life is seen as poetry in such works as "Genoveva" and "Kaiser Octavianus" and as irony in Tieck's satirical dramas. As he grew older, it manifested itself more and more formally in his novelettes and critical writings, and culminated in a certain retroactive conservatism which is antagonistic to Young Germany, republicanism and French Romanticism, as types of noxious innovation.

Tieck was a poet, and because of the presence of the poetic in his works, there is a continual difficulty in treating of his nature-sense. His inspiration and his moods guided him in

[1]Rudolf Köpke, Ludwig Tieck. Erinnerungen aus dem Leben des Dichters. Leipzig, 1855. II. p. 150. Referred to hereafter as Köpke. The work is sympathetic but not entirely adequate.

his choice of themes, and he made no attempt at coherency of doctrine or even at consistency of attitude toward nature. He was driven by the tempests of his imagination from phase to phase, and so one is finally compelled to follow as through a trackless waste, guided as much by instinct as was he himself. From this it may be seen that to trace his course chronologically through work after work is of little avail, if indeed it were possible. Great desert areas in his writings mean nothing; now and again there is an oasis, while often the progress is through the most luxuriant growth rich in suggestion and inspiration. Even an examination of these fertile fields fails to show any especial sequence in his development except such as any man growing to be very old would naturally exemplify. He remained from first to last instinctive and emotional, and however doctrinaire he became in other fields, he developed no doctrine of nature.

Nor can the treatment be genetic. The poet combines from all spheres, drawing and selecting from each that which he needs for the moment, but it is his transmuting power which makes him a poet and places his real significance beyond the dissecting knife of the historical critic. During all his life Tieck read and absorbed, but this absorption is always, as far as the specific sources are concerned, of minor moment when compared to the portion which he himself took from a first-hand feeling for nature. After all it is immaterial, except from the historical standpoint, whether a certain idea is derived from a prototype or whether it comes from direct observation and personal feeling. The important thing is to see how the individual poet treated it, and what form his individual moulding of the thought has taken; and so, unless the origin of the idea seemed to throw light on the subsequent development of Tieck's mind, historical data have not been presented.

Neither has the aim been to compare Tieck with his predecessors or contemporaries, nor to indicate any possible influence on succeeding generations. Much of his work is based on the past and he shows various individual differences from

the other poets; a portion, if perhaps no very great one, has become the unearned increment of the future, but to have compared him with Haller or Goethe, with Shelley or Wordsworth, with Victor Hugo or Emerson, would have meant to write a history of all poetry and to write it with all the inwardness of all the poets. For the nature-sense is finally the poet himself; it is his life and his being, and the most common man rises by his feeling toward nature to a creative height, while no poet worthy of the name has ever been without a deep and lasting sense of close sympathy with the impinging universe.

CHAPTER ONE

TIECK'S TEMPERAMENTAL ATTITUDE TOWARD NATURE

A discussion of Tieck's temperamental attitude toward nature should reveal the nature-sense in its relation to the personality of the man. It should discover in how far his environment unconsciously influenced him, and how he expressed this influence unconsciously and independently of all theory or dogma. The chapter should to a certain extent contribute to the inner biography of the man. It implies an interpretation of his reflexes as well as a mere detailing of the external circumstances under which they were produced. In the main it is a discussion of the natural man living in nature. His human self, untrammeled by any conceptual consideration, expresses its feelings instinctively and is the primary object. From this the discussion legitimately turns to those selections on the part of the poet which are most characteristic. Certain apperceptions of thought must enter in, because the temperament, the instinct, cannot be entirely separated from the ideas and the intellect; but as a whole all reactions on the material that are conscious, and all use of nature to illustrate any formulae, are deferred to a future chapter.

Tieck's apartness from life and action does not preclude a power of observation both subtle and keen. His ability to see is attested by his wit, although too often he chose to see a rather minor thing. He had, moreover, as an individual gift a definite and in some ways mystifying personality, which in forms of literary expression becomes a large and wonderful fantasy. It is this which keeps him in the circle of the greater creative poets, giving to his purely poetic work a value equal in its sphere to his critical dicta, and justifying for him the

title of the poet of the earlier Romantic School. There is a dualism in his personality which arises from a curious combination of pathological states with what Haym[1] calls sound common sense; just that, in other words, to which the romantic poets always felt themselves superior. Tieck's life was filled with dreams and visions:[2] his world often seems to be apart from that of other mortals, and deep within him there was such a wealth of creative fancy as to make all nature alive about him.

His life was attended on its external side by intense physical suffering, melancholy, depression and morbidness, and he is hardly ever represented as enjoying so fully the vigor of the elements as did Byron, Wordsworth or Goethe. Gout attacked him early in life and continued with him till his death. His letters to Solger are filled with warnings against colds and with complaints and woes. He says that the equinoxes are dangerous times, and that he loathes the dampness and changing weather which cause him to feel indisposed. He urges his friend not to disregard the dangers of exposure to the inclemency of the elements.[3] Dorothea Tieck's reports about her father in her interesting correspondence with Uechtritz are mainly concerning his physical condition.[4] Tieck's later journeys grew to be mere searches after health. His home interests were those of his circle of friends, of his readings, of his Shakespere and his Goethe.[5] A healthy growing old with nature cannot, then, be expected, but rather an in-

[1]R. Haym, Die Romantische Schule, Berlin, 1870. p. 862.

[2]Solger's Nachgelassene Schriften und Briefwechsel, herausgegeben von L. Tieck und F. v. Raumer, 2 Bde. Leipzig, 1826. p. 390. Vide, Holtei, 300 Briefe aus 2 Jahrhunderten, p. 46, for an account of a remarkable fit of madness after reading from 4 p. m. to 2 a. m. in Grosse's "Genius." Also L. H. Fischer, Aus Berlins Vergangenheit. On the human side this fantasy is to be connected with his power of mimicry. He speaks in a letter to Bernhardi (Aus Varnhagens Nachlass, p. 198) of being affected to madness by nature.

[3]Solger, 303, 429, 621.

[4]Von Sybel, Erinnerungen an Fried. v. Uechtritz, Leipzig, 1884, p. 166. Cf. Schriften der Goethe Gesellschaft, XIII. 381-2, and the introduction to the volume, sub Tieck. Solger, 486.

[5]Tieck, Kritische Schriften, Leipzig, 1848, p. 141, 159: Poems, third ed. Berlin, 1841. p. 280, and Grillparzer, fifth Cotta ed. vol. III., 148.

creasing aloofness from her. Yet in spite of this hypochondriac attitude in his life, it must be said that his works show neither a cessation, nor hardly a proportionate abatement of a living feeling for nature.

In the earlier and most romantic works the nature-sense has of course a larger expression, for as a young man Tieck reveled in the beauty of natural scenery. His letters to Wackenroder[1] breathe a joy in the garden, the moonlight and the sunlight; he gives as one reason for not wishing to leave Halle the desire to continue in such lovely surroundings. In a letter of June 3, 1792, he exclaims on the beauty of the evening. Speaking of another of his letters, Wackenroder says that there hovers over it all a sort of soft, beautiful and cheerful spirit of happiness which the enjoyment of nature had instilled into it, and urges his friend to remain in this mood, in order, probably, to prevent any of the morbid attacks to which Tieck was subject from getting the upper hand.[2] Indeed, Tieck's whole attitude toward the world at this time may be summed up in his own words, "It is feeling, not thought."[3]

To illustrate forcibly the effect of nature on Tieck as a young man, part of a letter given by Friesen may be quoted.[4] This describes the effect of a mountain scene while the poet was making a trip through the Harz in June, 1792. Friesen remarks with justice that the impression on the dweller in the plains can never be realized by one who has always been accustomed to a more rugged environment. It was on this occasion that Tieck saw a sunrise which accompanied his whole life as a vision; he often tried to repeat the actual experience of this moment, but was never able. Friesen, who was not

[1]In 300 Briefe.

[2]Holtei, Briefe an Ludwig Tieck, Breslau, 1864, IV., 172. The letter is dated May 5. Tieck's first letter in the 300 Briefe is dated May 10, so that Wackenroder's must be in answer to one unpublished; no doubt to the one mentioned by Tieck on p. 28 of 300 Briefe.

[3]300 Bfe., 129.

[4]H. von Friesen, Ludwig Tieck, Erinnerungen eines alten Freundes, Wien, 1871. II., 136 ff. Cf. Köpke, I., 142.

satisfied with Köpke's account, quotes the following late letter of Tieck:

"It was in the first year of my university days in Halle in 1792, that I took a trip to see a friend who had invited me to visit him in the Harz. I had never seen a mountain, and so everything was new, cheering and inspiring. It was the time of the summer solstice when I started out. I had not slept the night before, but had written letters. When I saw Eisleben, I was overwhelmed by the beauty of its situation, by the fields and meadows and by the fruit, which was almost ripe. I traveled on foot through the little town of Hettstädt, where I witnessed the burial of a miner. As it grew dark, I came to a wood where some young people had gathered and were singing joyfully. They decorated me with garlands, as was the custom of the place. I had let the long day pass lazily by in my observations of nature, and now I came to an inn situated somewhat farther up the mountain, and from this, light, music and dancing streamed out to meet me. It was quite dark when I entered, rejoicing in the noisy festivities; I took a room the door of which I left open in order to enjoy at first hand the frolic and confusion. The young folks were pleased at my participation, and so another night passed without slumber. When it got a bit more quiet in the general room, I paid my bill. I went on through a pretty meadow path and climbed a few hills. Soon the sun rose. But what words are sufficient to describe this scene even feebly, the miracle, the phenomenon which greeted me and transformed my soul, my inner being, all my forces, and which led me involuntarily to something divinely great and ineffable? A nameless delight took hold of my whole being. I trembled and a stream of tears flowed from my eyes with such inner emotion as I had never felt before. I had to stand still to experience this vision thoroughly, and as my heart trembled in the greatest joy, it seemed absolutely as if a second happy loving heart were really beating on mine. As I have said this was the most important moment in my life; I could not help weeping

for joy. I cannot tell how long the intoxication of the moment lasted. * * * I am eighty years old now, and still the recollection of this moment is the most wonderful and most enigmatic of my whole long life."

Tieck goes on to say that he regards himself as highly fortunate to have had this experience and there is no doubt that he is referring to the same event where in "Phantasus" [1] he says that one can have the good fortune only two or three times in one's life really to see a sunrise: this experience does not touch a man lightly, but makes an epoch in his life, and a long time is required to recover from its effects, while many future years subsist on its recollection.

It is very evident, then, that if Tieck himself was so deeply moved by nature, if he felt it with such inner emotion, he will manifest absolute honesty of feeling. As he says in one of his poems, "Nie hab' ich Lust, nie Schmerzen mir erlogen",[2] and he demands this same honesty of attitude in others, and expects from each some poetic power in the treatment of nature; where he does not find these he is satirical or angry. The earliest evidence of this feeling is in "Das Reh," [3] where the minister and his servant discuss nature humorously and in a manner which brings to mind the later conversations in "Zerbino" between Nestor and the hero. In "Das Reh" the sentimental servant notices nature but the minister will have none of it and exclaims in disgust: "O pshaw! How could I take any pleasure in a golden cloud? Just as if I could take pleasure in the shadow of a wine bottle or at the jingle of gold-pieces!"

The obtuseness to nature which characterizes both Nestor and Zerbino may well be compared with a passage like this, though in the later work the note is rather that of literary satire, as it is also in "Peter Lebrecht," [4] where the *Ritterromane*

[1]Schriften, Berlin, 1828 ff., IV., 128. In both notes and text Roman numerals will be used to indicate volumes of the "Schriften" in the standard edition of 1828 ff. N. S. will mean literary remains, K. S., critical works. See bibliography.

[2]Third edition, Berlin, 1841, p. 355. Referred to hereafter as Poems. ——[3]N. S. 29.——[4]XIV., 163, 164.

receive a thrust from this point of view. Adam's book of travel (in "Kaiser Octavianus"), with its thorough banality, brings Nicolai at once to mind,[1] as does Murner's work on travel in "Herr von Fuchs."[2] In "Der gestiefelte Kater"[3] a false nature sense is one of the many points ridiculed. In "Der Naturfreund" Tieck gives vent to his contempt for people who consciously try to gain a thrill from nature, and shows with malicious humor, how the councillor takes the greatest pains to miss no mountain or hut on his way, in order that he may lose none of the beauties of the scenery. Long before his destination is reached, he falls asleep, and upon his arrival at the watering-place, spends most of his time at the card-table in utter disregard of his environment.

Tieck's personal disgust at *Naturjäger* is found consciously expressed in one of the conversations in "Phantasus" where he says: "I mean those folks who make a regular hunt for sunrises and sunsets from high mountains, or who chase waterfalls and other natural phenomena and so spoil many a morning for themselves and others in order to wait for a pleasure which very often does not come and which they afterwards must feign. These people treat nature just as they consort with men of note; they run into their houses and stand opposite them: well, there they are at last at the famous and oft-mentioned place, and if nothing takes place in their souls, at least they can afterwards say that they have been there. Tieck had not forgotten these people when he wrote "Der Mondsüchtige," as the subjoined passage shows:[4] "O these travelers! This horde of gaping English and Germans. Most of them can see nature only as a mere crude decoration; they sleep, are bored, until the proper moment is announced to them by their guide or guide-book. These people experience no nature; for them she does not exist, and the pleasure that they take in her is like that of the cafe or the ice-cream parlor." Such attitudinizing is not unknown at the present time, and

[1] I., 148.——[2] XII., 43.——[3] V., 181, 259.——[4] XXI., 123.

brings to mind the remark of Emerson that when men begin to write about nature they at once fall into euphuism.

The words of old Martin in "Peter Lebrecht"[1] give another side glance at the literary aspect of the matter. He scolds at books which, by an over-stimulated and false presentation of the simple life, tend to inculcate wrong ideas, both as to existing conditions and as to the influence of nature on man. He goes on to say: "It is the greater art to portray everything natural in a natural manner and yet to wrap one so in sunshine that one sees only that which one should see, and then each tree is dyed as with a new green. Few have succeeded in that."

Several of Tieck's characters despise or affect to despise nature. These are all satirically given; as, for example, the *Pfarrer* in "Die Reisenden"[2] who scoffs at nature, a word which has, he says, come into vogue some forty years since, and by which folks mean "einen etwanigen Bach oder Fluss sammt Berg und Steingeschichten, oder die Waldsachen und dergleichen. Hat mich nie sonderlich interessiert." Another *Pfarrer* in "Der Jahrmarkt"[3] finds in the midst of some commonplaces, nothing more unnatural than so-called nature. The old miner in "Der Alte vom Berge",[4] who understands his mountain as part of his trade, exclaims: "Nature, that's such a stupid word." Finally in "Der junge Tischlermeister,"[5] the insane old man reviles Leonard's love of nature with much sarcasm and somewhat after the manner of the preceding, when he says that God will certainly be satisfied with creation now that Leonard has loked into it and admired it.

Tieck's first impressions of nature were from the March of Brandenburg, for he was born in Berlin—in May, 1773—and lived there until he began his university career some nineteen years later. He seems to have felt a certain early dislike for his native city,[6] but the March itself had a very strong hold on him. So Italy recalls it to his mind as he sees a solitary pine

[1]XV., 29.——[2]XVII., 215.——[3]XX., 59.——[4]XXIV., 189.——[5]XXVIII., 412.——[6]In a letter to Bernhardi from Erlangen at Whitsuntide, 1793. Varnhagens Nachlass, p. 189. Cf. 204, 213, 221.

on the shores of the Lago Maggiore;[1] the last line of the passage, "Daheim in meiner Mark" is significant from the use of "meiner" and in his whole conception of the sadness of that country. Another passage[2] touches on the same idea, when in Bozen he meets a strict anti-Catholic of the kind, as he says, that he supposed only the sand and firs of his native land produced. The novelette, "Die Gesellschaft auf dem Lande"[3] opens with a remark that shows him even more disposed to appreciate the scene in his native province: "..auch im Brandenburgischen Lande giebt es schöne Naturgemälde, wenn man sie nur aufzusuchen versteht." Though he cared for the March and understood it, it is evident, in the main, that this child of an unpicturesque land lets his fancy roam out over all Germany, which he claims to have regarded as the true fatherland before any of his contemporaries.[4]

While on the whole Tieck's life was a quiet one, it may be said that like his heroes, he traveled. He had the opportunity to see a very large part of Germany, from Hamburg to Munich and from the extreme east to the Rhine and Switzerland. He also went to Italy and England. Naturally enough, the expression of his feelings on these journeys is varied, and ranges from the simple joy of motion and delight in the newness of things, through the hypochondria of many of his Italian poems, to a practically complete silence with regard to his English experiences.[5]

A letter to Bernhardi contains one of the fullest accounts given by Tieck of any of his journeys. He reports on his trip

[1]Poems, 333.——[2]Ibid., 220.

[3]XXIV., 393. For the "muses and graces of the March" who never progressed beyond copying its ugly details, Tieck had no use. Kr. Sch. I., 81. The same thing is satirized in "Zerbino," X., 320. Cf. Goethe's poem "Musen und Grazien in der Mark" and the introduction to Geiger's reprint of F. W. A. Schmidt's Poems under this title, Berlin, 1889, pages 3-4.

[4]Letters to Solger, 269, 393, 553. Köpke, II., 172. Hettner, Die romantische Schule u. s. w. 145-148. "Dichterleben" (XVII., 67) "The love of country is a refined and educated nature sense, an instinct developed to noble consciousness." Cf. Klee's ed. II., 215.

[5]Cf. Brandes, Die romantische Schule in Deutschland, Leipzig, '92, p. 122. Brandes blames Tieck for his attitude.

from Erlangen through the Fichtelgebirge and back to his university town, and tells of his visits to people, his dinners at their houses, of his descent into the depth of mines and of the thousand *allotria* of such an expedition. It is pleasing to note that he had all the young daring of his age, and many of its enthusiasms; he gallops his horse over dangerous places, climbs hills on the steepest side, and in general gains all the good from the trip that was to be had. Of quiet description there is but little; his favorite spots were Berneck, which became the scene of his play "Karl von Berneck," and Culmbach, and he joins them to the *Rosstrappe* in the Harz as the finest places that he had as yet seen. (Varnhagen's Nachlass, 234.)

The memory of another trip, this time through Bohemia, in 1803, is perpetuated in "Eine Sommerreise" thirty years later, and in echoes in "Der junge Tischlermeister."[1] So, for instance, he mentions the dreary landscape between Frankfort on the Oder and Crossen, a region with which, from his long residence in Ziebingen, he must have been reasonably familiar. Lusatia, where nature is greener and friendlier, and "das liebliche Dresden", which he knew and loved so well, are mentioned. Here the landscape is neither sublime, of earnest mien nor solemn, and none of those voices are heard that one hears in the mountains; but it is none the less habitable for all that. Pirna, Giesshübel and Liebenstein are passed over lightly, and Weimar with its recollections of Goethe was sacred to him.[2] In this novelette two enthusiasts fight a duel over the respective merits of Teplitz and Carlsbad.[3] Wunsiedel with its "'baroque form,"[4] brings to mind the mention of this town in "Der Mondsüchtige,"[5] where Tieck compares it to the works of Jean Paul, whose birthplace it was—fragmentary, but at times highly poetic. Later on he gives to the place the epithet "finsteres Nest."[6]

[1]Köpke, I., 307, II., 152. "Eine Sommerreise," XXIII., 7, 15, 22, 25. ——[2]XXIII., 130. The novelette was written shortly after Goethe's death, when any mention of him would be timely. Cf. for the same attitude toward Weimar, Grillparzer, 5th Cotta edition, and III., 224, Grillparzer Jahrbuch, I., 267.——[3]XXIII., 42.——[4]Ibid., 45.——[5]XXI., 78.——[6]XXVIII., 22.

Switzerland is described in "Der Mondsüchtige" and in "Eigensinn und Laune," which show that Tieck had a deep reverence for the natural beauties of these wonderful regions. The "Reisegedichte" also touch on Switzerland, but in the main they commemorate his trip to Italy in 1805-6. They are among the best poems that Tieck wrote and abound in touches of humor, in hints as to his physical as well as his mental and spiritual condition. There are many descriptions of places that he traversed, and often the landscape dissolves into the emotion of the moment. In the main, however, Tieck sees in the passing scene merely the mirror of his own thoughts, and though these are often tinged with the melancholy of a very sick man, yet it is surprising how little real ill-humor and peevishness they contain.

In crossing the Alps through Tyrol, Tieck is first intoxicated by the uplift of the mountain scenery,[1] and then falls into a state of sadness which was presaged in "Franz Sternbald" [2] long before. Then he descends to Bozen in all its loveliness, which he eulogizes thus:

"Welche Wonne!
Unten liegt ein Himmelsthal
Im Glanz der reinen Sonne.

Wie der Weg sich senkt,
Rücken neue Hügel, Berge vor—
Rundum Glanz und Farbenpracht;
Am Wege hohe Hecken
Von blühenden Granaten,
Gluth auf Gluth gedrängt. . . ."[3]

Although he arrived in Olevano tired out, he gives, nevertheless, a striking picture of the dark little city with its castle hanging high up on the jagged summit of this *Bergeinsamkeit*.[4] Subiaco[5] with its mountains, its cypresses and its valleys, brings to his mind his native heath with its desolate barrenness. He compares the two regions after carrying their physical qualities over into the mental sphere:

[1]Poems, 216.——[2]XVI., 316.——[3]Poems, 221.——[4]Ibid., 293; the word *Bergeinsamkeit* is, like *Waldeinsamkeit*, a coinage of Tieck's.——[5]Poems, 299.

CALIFORNIA

"Hier dichtet die Erde,
Dort schläft sie kaum,
Befangen, angstvoll,
Ringt sie nur nach Dasein."

In Rome he scoffs at himself for his out-and-out Germanism as he sits for weeks in the Vatican library poring over old and musty manuscripts instead of going out into the clear Italian air to be cured of his gout. The lordly gardens, a festival, the ruins, all lure him into the open, until an evil spirit takes hold of him compelling him to copy and compare the old poems,

"Und ich musste nach Rom gehen
Um erst stockdeutsch zu werden."[1]

Tivoli is described in the most enthusiastic terms and his joy in being there is thus indicated:

"Saht ihr schon je, ihr klingenden Gestade
Einen so glücklichen Wandersmann?"[2]

The feeling for Tivoli still reverberates through Tieck's last novel, "Vittoria Accorombona," with a final flash of that old voluptous power so characteristic of "Lovell" and "Sternbald."

These few excerpts will show a certain keen appreciation of Italy in spite of the illness and weakness which oppressed Tieck during most of his stay. Long before he ever saw Italy, the love of it is expressed in the "Sehnsucht nach Italien," of the "Sternbald" and of the "Herzensergiessungen eines kunstliebenden Klosterbruders." Tieck saw what he could of nature after he got there, but his sojourn had no such effect on him as one notes in the case of Goethe; Italy does not ring through his life as it did through Byron's, nor, on the other hand, does the bitter recollection of unpleasantness incurred there persist as the ultimate result as with Grillparzer. Echoes do live on, and there is a joy in Italy which makes him wish to go back with Solger, even though the picture that he presents to his friend's eye be only one of walking through the beautiful world in philosophic conversation. And so another

[1]Poems, 274-5.——[2]Ib., 301-2.

passage in his letters to Solger grows significant, when he says that he often longs to be out of this madhouse of a world and to enjoy air and sunshine, this which the poet can do best of all, but that his humanity (*Menschheit*) leads him back to listen, pay attention and answer.[1] That is, he sank himself more and more deeply into abstraction as he grew older, and with this there came an ever-increasing need of self expression on literary canons, and a growing away from reality.[2]

To be coupled with Tieck's knowledge of specific places and complementary to his attitude toward the out-of-door world in general, is his life-long interest in gardens. The first one which he probably learned to know was the Berlin Tiergarten. In its pleasant shady walks Wackenroder and he were accustomed to wander in their school-days, and it was barren and deserted for the gentle friend after Tieck left for the university.[3] In Potsdam there were gardens in the mixed style of Switzer,[4] and though Tieck speaks of this Hohenzollern city with considerable contempt in the afore-cited letter to Bernhardi, yet there can be no doubt that this too had its influence on him. In a letter to Wackenroder he calls the celebrated garden at Wörlitz, which they had both seen, divine, and in connection with this offers his first criticism of a garden. He has just made a certain factor happy by praising his mediocre garden and continues:[5] "This garden is fairly large and every spot is very carefully used; there are few trees, in short, it is very productive but the less beautiful." Here at once in his university days, it can be seen how far he is above the utilitarian attitude toward nature. He can enjoy beauty for its own sake. In this connection a later passage from the correspondence is eminently expressive:[6] "Moral utility is merely a matter of chance, and so far as beautiful objects refine the sense of beauty, does each fine art have an immediate

[1]Solger, 627.——[2]Ibid., 491.——[3]Holtei, Briefe an Tieck, IV., 216. Referred to hereafter as Holtei.——[4]Sieveking, Gardens Ancient and Modern, 404. Cf. 133, 389.——[5]300 Briefe, 28-9. This garden is still a point of interest. (Sieveking, 403.) See also Hosäus, Die Wörlitzer Antiken, Dessau, 1873, 1883.——[6]300 Bfe., 59. F. Schlegel to the same effect in the *Athenaeum*, quoted by R. Huch, p. 54.

influence on the character." The shaping power of beauty is nowhere more definitely stated.

The garden then was to be influenced by no considerations of a material sort,[1] as was the case so frequently in a materialistic generation. Indeed, Nicolai so portrayed it in the "Freuden des jungen Werthers" in which Werther is represented in direct satire on Goethe, as having purchased a house with a garden and enjoying "the simple harmless delight of a man who can put on his table a cabbage head that he has himself raised, and who not only enjoys the cabbage, but at the same time all the good days, the beautiful morning on which he planted it, the charming evenings on which he watered it and when he was pleased with its progress."[2] Lotte raised vegetables and simples, the orchard was Werther's care, and the children planted beds of tulips and lovely anemones. Nor would such a stanza as this from Schmidt, the Werneuchen pastor, be possible in Tieck:[3]

"Die gelbe Honigbiene schwebt
Um blüh' nde Himbeerbecken;
Die Dirne die im Garten gräbt,
Reisst Unkraut aus und Quecken.
Der Hauswirth harkt den Gartensteig,
Sä't Mohn und Gurkenkern.
Indessen ruft die Unk' im Teich,
Der Kuckuk in der Ferne.

One expects rather to find the romantic longing and melancholy of the sonnet "Garten:"

"Betret ich nun des Gartens grüne Gänge?
Wie frisch und lieblich dort die tiefen Gründe!
Die Einsamkeit holdseelig und gelinde,
Wie Chorgesang rauscht hier das Baumgedränge.
Was find' ich an dem blühenden Gehänge?
Wie'! Thränen an so manchem bunten Kinde?
Was seufzen denn so bang die Abendwinde?
Wo tönen her so zauberhaft Gesänge?

Sind wohl so spät in Wand'rung noch die Bienen?
Schlummern hier Lieder aufgeweckt von Sternen?
Des Waldes Geister, in der Bäume Kronen?
Gesangs-Göttinnen, die den Hain bewohnen,
Sind jetzt, herdenkend, weit in andern Fernen,
Drum klagt so Wind, wie Staud', und Baum im Grünen."[4]

[1]Tieck and the Prince de Ligne are thoroughly in accord. The latter, a noted Belgian connoisseur on gardens, says, "Let all trades be banished from gardens." Sieveking, 200.——[2]Kürschner's Deutsche Nationallitteratur, LXXII., 383.——[3]Geiger's edition, p. 14.——[4]Poems, 193.

Tieck's use of the garden varies from this romantic indefiniteness to the most fantastic type, as in the garden of poesy in "Zerbino,"[1] or the garden of Prospero in the opening scene of "Das Reh,"[2] to its use figuratively in "William Lovell,"[3] where change in the garden symbolizes the changed times and conditions of men.

It is quite evident that Tieck had more than a merely general idea of the history of the garden, though from what source he drew his information, it is, without more definite data, impossible to say. There were innumerable books on the subject even in Tieck's time; he may have used some of these or have gained his information from the intercourse of which a picture is given in "Phantasus." His knowledge of a romance like the "Insel Felsenburg"[4] might have served to keep his interest alive.

In "Phantasus" Tieck cites the novel "Woldemar"[5] of his friend Jacobi, in which, he says, the justification of the correct attitude toward nature is found in a far better form than he himself could put it. In "Woldemar"[6] there is a detailed description of a formal garden with the usual accessories and with two additional points very carefully emphasized. The first is that the garden really to be a garden must not be a mere imitation of nature: "I know of nothing more wretched than the imitations of a so-called free nature, writhing in a thousand fetters. . . . Where there is imitation, art must be displayed, a creative human hand. . . . I demand of a garden that it be a garden out and out, a garden in a high degree. It must make up to me in adornment and grace, what it cannot have in completeness and majesty." This position is distinctive of Tieck as well as of Jacobi, with whom he may well have discussed the question in the period of their residence at Munich and who, as he remarks in a letter to Solger, under-

[1]X., 257ff.——[2]N. S. I., 21.——[3]VI., 219, 339; VII., 43, 241.——[4]For which Tieck wrote a preface in 1826.——[5]Königsberg, 1792.——[6]p. 80 ff.

stood him after all the best. Köpke also notes that Tieck's life in Munich is portrayed in the conversations in "Phantasus."

The English Garden in Munich may have been a point of departure for the friends to base their dislike on, since it is evident that the landscape style is not to Tieck's taste. So for example, in "Der getreue Eckart"[1] he has an enclosed garden, and in Sternbald[2] one with a stockade. He dislikes the debased French style,[3] though in a later novelette the better type of French garden is compared favorably with the English. What Tieck always means by an English style when he speaks in condemnation, is a return to the romantic elements in gardening, that breaking away from the formalism of the early Tudors, which was encouraged by Addison and Pope in 1712-3. Such an early English style is referred to in "Phantasus,"[4] while later references to English taste[5] are to the romantic garden which, with its sunken ditches (ha-ha's), its abolition of parterres, "knots" and topiary work, and its general effort toward freedom, openness and the faithful reproduction of nature, was carried too far by men like "Capability" Brown, only to be ridiculed in England, and to work harm in the destruction of many a fine old formal garden. Such changing and altering are referred to in "Woldemar" (p. 81) and in "Phantasus" (p. 58).

The Italian garden with its distinctly southern character, its artifice so well based in its origin, as Sir William Temple points out,[6] met with Tieck's approval. It was the Borghese gardens especially, with their wealth of walks, statuary, arbors and recollections of Goethe, of which he sings:[7]

> "Niemals veraltet dein Reiz,
> So oft ich hier wandle.
> Dank dem edlen Geiste,
> Der das süsse Labyrinth erschuf

[1]IV., 203.——[2]XVI., 339-40.——[3]IV., 57.——[4]IV., 79.——[5]XXVIII., 138, 147.——[6]Works, 217.——[7]Poems, 289.

Und uns vergönnte,
Hier wo aus grünen Bäumen
Bilder uns grüssen,
Wo Blumenpracht den Frühling ausgiesst
Und Duft und Farben spendend
Alle Sinne mit Zauber umstrickt,
Glücklich zu sein.
Dort das sprudelnde Wasser,
Und in dem einsamen Raum
Unter Eppich und Ulmen versteckt
Die niederperlenden Tropfen Krystals,
Die in Marmorbecken
Melodisch fallen und klingen:
Dazu der Turteltaube Liebesklage
Aus dichterem Gebüsch,
Den wilden Waldruf
Fremden Geflügels;
Wie oft schon trank ich hier das süsseste
Innigste Leben entzückt.—"

The ultimate result, then, of an examination of Tieck's attitude toward the garden is rather at variance with what might be expected from a romantic poet. He wished a certain artificiality in it, as can be seen from his comparisons of the various forms of the garden with the various artificial verse-forms, like the sextet of which he was so fond; such comparisons are found as late as "Vittoria Accorombona."[1] Nor does he like to have the garden encroach on the domain of nature, and he can endure almost all of the eccentricities of formalism until the decay of taste occurs under the influence of the Dutch. Glass balls, colored sand and the other excessive baroque elements are as repellant to him as the excess of nature, with a consequent attempt to arouse the melancholy and sentimental feelings in man.[2]

Tieck discusses a very curious garden in "Der Jahrmarkt,"[3] a novelette which, according to Friesen,[4] points to a time when Tieck was interested in gardens of a mystic-symbolic order, and which is to be connected with gardens of the same type in Jean Paul. That Tieck has progressed beyond a liking for such a garden is perfectly clear from a passage in the novelette

[1]Second edition, Breslau, 1841. I., 93.——[2]IV., 80. Humorously touched on, p. 85.——[3]1831. XX., 1ff.——[4]II., 361.

itself, in which the deserting hermit speaks of another garden a mile or so away from this curious one. In that nothing so fantastic is found, and nature is only helped along toward perfection.[1] The garden of "Der Jahrmarkt" is as fantastic as anything that the imagination of Jean Paul could invent. It is largely allegorical in character, and so one meets conceits like a valley of childhood, a plain of youth with saplings and no flowers; pines indicate the hill of maturity, while dead trees show the bareness of old age, just as Brown in England planted them to imitate a perfectly natural landscape.

In this garden, as in one mentioned by Sir William Temple,[2] are found the four quarters of the globe. Greece is represented by a wooden temple connected by a winding path with Elysium; there is a short cut thereto, and an impatient visitor by chance uses it to the vexation of the owner, as is shown with much humor and a tinge of gentle satire. Tartarus also is not lacking, and in the portrayal of its wonders the garden at Wörlitz may have been in Tieck's mind, though the painted wooden Cerberus is thoroughly Tieckian in its humor. The itinerary of civilization continues through China and Turkey to the Christian Gothic era, and then the progress of man goes hand in hand with the history of gardening, so that topiary work and the Dutch atrocities are presented as typical of their respective ages. At this juncture the Baron who owns the garden remarks to the party that he is conducting, apropos of the loudly expressed pleasure of the minister's wife in this portion, that the absolute absence of nature (*Unnatur*) has its charm as well, because through it the mind is turned back to the delights of the real. More than this Tieck does not imply by his praise of *Unnatur,* for he was primarily a lover of the simple and direct emotions. In the grotto of the sirens the too inquisitive youth is sprayed with water after the manner of the fountains on the *Vexirkünste* on which Theodore discants in "Phantasus." There is a valley of tears and a hill of

[1]Cf. XXIII., 9, where speaking of the Finkenstein gardens Tieck praises their unpretentiousness.——[2]Works, 223.

superstition, and finally with charming pleasantry, a region of virtue with seats and a bust of Socrates. Last of all comes nature itself, from white painted stones in the polar regions, to the hot-houses and artificial volcanos of the tropics. A good luncheon completes the experience of this marvellous institution.

It is self-evident that this is not in any way to be regarded as a model garden. Tieck presents it with gentle irony, perhaps as the consummation of that in a garden which makes it intrinsically less valuable. His idea of the garden is limited and coincides with the second point made by Jacobi in "Woldemar," where the fundamental insufficiency of the garden as a satisfying factor in man's delight in nature is strongly brought out. The same thought is quite constant with Tieck. As early as the letter to Bernhardi already quoted, he remarks, "in every garden without exception the lofty religious feeling is lost which nature produces in us."[1] In the Poems the expression is even stronger:[2]

> "Endlich die Höhe erreicht,
> Und Alpen, weiter Himmel und See
> Beschämen in klärsten Morgenlicht
> Die falsche Künstelei des Gartens."

In "Der junge Tischlermeister" Charlotte cries out that there are times when the most lovely garden terrifies.[3]

It is manifest then from this, that though Tieck's interest in gardens was lively, though his understanding of them was intimate, and his tastes very definite, though he cared for the garden as a garden to a very great degree, yet his nature sense is not to be bounded by it, and that the investigation must look out into a far broader world, into the whole of visible creation, unwalled, for the scope of his feeling. As Biese says,[4] the garden style of an age is always a highly important gauge of the relation of the human being to nature, according as man subjects it to his laws. Taste and culture are mirrored in the gardens of each age as it progresses toward perfection. With

[1]P. 198. Even in Wörlitz as he says.——[2]Poems, 333.——[3]XXVIII., 283.——[4]Page 262.

Tieck there is an uplift beyond the garden, an effort to live untrammeled in nature itself.[1]

The first impulse away from the confines of the garden is in an attempt to obtain wide views in nature. The landscape garden which for definite reasons did not appeal to Tieck, was an effort in this direction, but he preferred the wideness in nature itself, as can be seen for example, in the whole trend of his letter to Bernhardi on his trip to the Fichtelgebirge, where he is always on the lookout for vistas. Tieck touches upon this even humorously in "Der gestiefelte Kater" when the king climbs a tree and exclaims from the branches, "I love the broad views in nature,"[2] the fresh satire of which is like a breath of cool air blowing in on a dull day. Again, in "Der Autor," *Der Altfrank* says to the poet who is of course, Tieck himself, "Du liebst in der Natur das Weite und Freie,"[3] a statement that is borne out by many a passage in Tieck's writings.

For instance, Peter Lebrecht's father's cloister had a view where one could see far and wide over blooming fields, cities and villages.[4] Again, in "Ritter Blaubart,"[5] the desire for

[1]That Tieck's characters enjoy gardens and are found in them need hardly be mentioned. A case or two in point: IV., 304, XVI., 340. XXVIII., 137, and in several of the novelettes such as "Glück giebt Verstand." There are gardeners in "Lovell" and "Der Runenberg." To be intimately connected with his attitude toward gardens is Tieck's disposition of the house. In general, his houses lie low. For example, in "Magelone" there is a meadow opposite and cattle graze on the hills off to one side. On the other side there is a wood. In "Der blonde Eckbert" (IV., 151) the hut lies in a green valley full of birches. In Sternbald (XVI., 172) it lies in a free wide space backed by rocks and trees. In "Liebeszauber" house and garden are intimately connected and in the most charming region. Here, too, there are wooded hills and a river. In "Die Elfen" (IV., 365) the house lies high and this exceptional situation is also that of "Das Zauberschloss." Especially interesting and quite in accord with Tieck's love of the woods is the fact that his houses are so frequently in a grove-like environment. For example, in Red Riding Hood and "Waldeinsamkeit." In "Der Aufruhr in den Cevennen" the house nestles among the olive trees and vineyards of a milder climate. (XXVI., 287.) The lack of a bold and striking situation is at once apparent, while the feeling of privacy so to be desired in the ideal house is secured by the surrounding trees.

[2]V., 258-9.——[3]XIII., 320.——[4]XIV., 232.——[5]V., 83, 88, 136.

broad views is set forth by Agnes in her longing for travel, and the play has several roof scenes where the view is taken from above. Such desire for travel is not rare among the characters from Tieck's pen. It permeates "Sternbald," and takes fast hold of Athelstan in "Die Reise ins Blaue hinein." Leonard has it in "Der junge Tischlermeister" and the cycle is completed when, in the tale within a tale in "Die Glocke von Arragon," Tieck essays to show that after all travel "home-keeping hearts are happiest." It seems as if Tieck, after a restlessness in which his spirit was ever longing to be superior to the ills of his body, had come to the conclusion that it were better to remain quiet in the enjoyment of a simple earthly happiness. The motive often recurs.[1]

His characters enjoy the broad view even more than they do the garden. So Lovell;[2] and he says of Franz and Rudolph in "Sternbald" that they were overjoyed as they looked down from a hill into the riotous beauty of the landscape;[3] their hearts swelled and they felt themselves regenerated, "magnetically attracted by heaven and earth through love." In "Fortunat"[4] the free landscape and the garden are associated as the two desiderata from which prison keeps man. In "Dichterleben,"[5] Rosaline and Shakespere go out on the hill above Bath to enjoy the westerly view toward Bristol. In "Eine Sommerreise"[6] there is a very interesting and beautiful passage, based on a real experience, which describes the breaking or the light through the clouds and the disclosing of the vista behind. "Der Alte vom Berge"[7] contains a similar description: "The mist had meanwhile lifted slightly, and one saw from above the little valleys with wood and bush lighted like tiny islands by the morning sun, and between, the half-hidden little house and huts which leaned against hill and rock." So, too, in "Der Aufruhr" there is a view from an arbor over the distant hills.[8]

The wide view can be extended to the heavens which, with clouds and stars, form a fitting basis for man's contemplation

[1]XIV., 219. Cf. XXIV., 297.——[2]VI., 33.——[3]XVI., 204.—[4]III., 481.——[5]XVIII., 307.——[6]XXIII., 26.——[7]XXIV., 150.——[8]XXVI., 299.

of the infinite, but there seem but few places in Tieck where he sinks himself thoroughly into this mood,[1] though he surely enjoys the sky and especially the stars, whose influence on man he feels to be very great.

The other symbol of infinity, the endless sea, plays a rather minor role in Tieck's works. In the much-despised "Alla Moddin," which has its scene on an island, there is a certain atmosphere of it, and it is there used as a symbol of freedom. In "Magelone"[2] there is an overwrought description of a sunrise on the sea in the manner of the nature descriptions of that rather turgid rehabilitation of the old legend. The soft lights of the setting sun over the Mediterranean at Leghorn[3] and a touch now and then as, for example, the gray sea of one of the poems, are all. Even where the opportunity offered itself as in the novelettes which treat of the same theme as Schiller's "Diver," Tieck confines himself to literary enthusiasms. He was, of course, not without feeling for the sea; he liked the broad view over the water as well as over the plain to the hills. Lovell[4] looks out into the endless sea, and in 'Abendgespräche"[5] the old man loves the sea best of all: "Here one has the flight of the clouds, the freshness of the water, the current of air—and what one may call real weather. Then each wave offers food for contemplation: the long roll, the hovering, the final break; one wave coming quietly, another foaming, the third with a high curve, and the next breaking too soon." The sounds and lights of the sea are also described.

But generally it is mountain and plain which afford Tieck his outlook on the visible world. In "Der Runenberg"[6] the contrast is brought out between mountain and the level land in the feelings of Christian, who, born in the confines of the lowlands, is awakened to new life by the mysterious call of the upland. Tieck knew exceedingly well how to express the demoniac fascination of this mountain influence; how flat and

[1]XXVI., 528.——[2]IV., 340.——[3]Poems, 325.——[4]VI., 41.——[5]XXV., 210.——[6]IV., 216, 227.

stale all other landscapes appear to the young man after the snow-capped peaks, how dull the winding river after the swift-rushing mountain torrent. Yet in this place there comes at once a sense of rebound, so that he can say that the plain appears delightful after the terrors of the mountains. The charm of the prospect of a broad plain is elsewhere not unnoticed by Tieck, even where there is no sense of contrast; as, for example, in "Sternbald:"[1] "Now the forest opened up. A beautiful plain with bushes and tufted hills lay before them." The plain shows a view of the distant mountains and is broken up by bushes as Tieck wished it in a later passage from "Phantasus"[2] on the theory that this heightens the esthetic and spiritual effect.

In "Peter Lebrecht,"[3] it is the mountains behind which his childish wishes lay; in the Italian poems, the mountains affect him with their grandeur and solemnity, and the whole tremendous power of the Alps is nowhere better exhibited than on Emmeline in "Eigensinn und Laune."[4] She says amid tears and sobs: "Can one see the natural beauties of this place, above us the Eiger and the other immeasurable Alps, all about us the green solitude of the wilderness, and all this so heart-rending, without deep emotion? I never could have believed that nature could so powerfully penetrate the human spirit. My soul succumbs to these unexpected feelings." The idyllic concomitant of the Lago di Garda and the nearness of Germany and Switzerland are alluded to in "Vittoria Accorombona," where the ever-changing scene of the mountain gives an individual charm to the landscape and to the life of Vittoria and her husband in their loving days before the ultimate catastrophe.

The first noticeable feature of the landscape as such, is its wide scope, as when in "Abdallah"[5] Tieck covers the whole range of the visible scene and fills in the details besides: "Now he climbed a hill which overlooked a very beautiful region. A vale nestled down between the wood-covered moun-

[1]XVI., 231.——[2]IV., 122.——[3]XIV., 219.——[4]XXIV., 306.——[5]VIII., 45.

tains; the woods rustled soberly and solemnly and through their trembling green a stream peeped coyly; this disappeared from time to time, and now and again shone in the sunshine like a broad lake. Peaceful cottages lay trustingly under the trees, the sunshine played in many rays upon the fresh green of the turf, which poured down, now darker, now lighter from the hills. Cedars stood solemn and black on the mountains which enclosed the horizon. All beings, from the fly that hummed in the sunlight, to the stag in the forest and the eagle in the clouds were joyful and happy."

The details of this description are given in very logical order, as often in Tieck; for instance in Felicitas' monolog in the wilderness, where the landscape rises with the eye from the valley in which the water is, to the grass-covered meadow (*Plan*) and thence to hills and sky, while whispering trees and loneliness add the requisite romantic touch.[1] In the poem "Phantasus,"[2] the progression is again from below upward, starting with the very fish in the water and ending in the air. The poem "Tyrol"[3] offers the reverse process, for the view is down on the landscape from above on the hillside, and is bounded by valley and sky. Tieck's vision drops in a natural way from the rocky walls high up, through the wooded hillsides, to the vineyards, and connects the hill and valley very easily by means of the mountain cascade which becomes the river below.

Sometimes the two methods are combined[4] and the progress is down from above and then at once again up from below. Or with an interesting sidelight on the application of Lessing's doctrine of motion in poetry, in the poem "San Lorenzo and Bolsena,"[5] Tieck causes the landscape to rise and meet the descending spectator. In "Der Runenberg"[6] the landscape climbs with him. To gain greater scope and seemingly not with entire unconsciousness in the use of the method, Tieck employs the simple but striking device, of drawing attention to the reflection of the sky in the water.[7] The resulting per-

[1]I., 112.——[2]IV., 131.——[3]Poems, 216.——[4]Ibid, 41.——[5]Poems, 249.——[6]IV., 219 ff.——[7]XVI., 45.

spective doubles the sweep and depth of the view. The same expedient is resorted to in "Neuer Sinn,"[1] an early poem, where the stars mirror themselves in the sea, but no further details are given. In the main then, it is a broad scene and a wooded and hilly landscape which is found in Tieck, and from what has been said before, this preference is natural; it lay in the law of contrasts that he should tend toward this type rather than to the plain and heath.

The various aspects of the landscape deserve brief mention. It is found in all phases of the day, either in regular progression from day-time to night-time, or vice-versa; here its use may be merely decorative or again the use may be wholly symbolic of states of consciousness. There seems to be no special preference for any particular time, and this is due to the continued pregnancy of the moments in question. All the seasons are represented, winter less frequently. Spring remains the season of romance, and the reason for Tieck's preference for the spring is at once evident when one takes into consideration the whole man and the sources of his inspiration. In some ways Tieck was advanced; he has a decidedly more modern attitude toward the mountains than that which was current from classic times to Dr. Johnson, who was disgusted with the Scottish Highlands on account of the difficulties attendant upon travel there. But in respect to the storm, winter, rain and cold, Tieck is still altogether within the bounds of tradition. With his physical delicacy and his gout, he could not be expected to live in the clash and play of the elements as did Goethe, or to swim the Hellespont with Byron. The storm had its attraction for him, but not for its own sake; it is the symbol of inner conflict, or it is decorative.

That higher type of nature feeling, which is necessary to have in order to understand and love the unpleasant as well as the pleasant moods of nature was almost wholly foreign to him. Furthermore Tieck was largely influenced by literary models, and spring is the traditional season of the poet, especi-

[1]Poems, 85.

ally in the medieval poetry with which he so largely occupied himself. As is natural, the result of this attention to the work of past ages takes a somewhat conventional form, but there is less of the really hackneyed in Tieck than might be supposed. The trees, the flowers, nightingales and the phenomena of the heavens are often presented with pathetic inwardness and veracity. Tieck's effort was to get close to nature. He seems to have slipped away from it and from life with regret, and his misfortune is that his creative power always was less than the mass of ideas and feelings within him.

Dawn pictures are of frequent occurrence, and the descriptions are given with a vividness of language that brings to mind in its poetic fire the golden rays of the rising sun. The dawn is preeminently a great occasion in Tieck's life, and the impression that the one sunrise in the Harz made on him was vital and lasting. The dawn is variously presented. In "Genoveva" the moments before the breaking of day are twice noticed, once when Zulma describes the coming of the watch who extinguishes the dim lamps, the gradual paling of the moon and of the little stars, and finally the cock in the neighboring village announcing the coming of day.[1] In another place in the play, Genoveva tells of the coming of the morning, the disappearance of the stars, and the gradual sinking of the veil of the night as the morning lark rises.[2]

Impatience for the coming dawn is portrayed in "Alla Moddin,"[3] and the actual dawning is painted in the most flamboyant colors, and with much personification. Here the sun rises in purple floods and with flaming sails. Later on, in "Abdallah," the elements are the trembling sunbeam, the fresh cool breeze, and the reflection of the light on the waves and palaces. Such light-reflection as a part of the dawn is found in "Sternbald,"[4] where the churches of Nuremberg shine out to Franz at parting, and again in "Genoveva,"[5] where the windows shine in the reflected rays. The light usually burns warm, and the favorite colors are the reds, purples and gold.[6] Indeed

[1]II., 47.——[2]II., 89-90.——[3]XI., 347.——[4]XVI., 4.——[5]II., 6.——[6]VIII., 51.

the word *Morgenröthe* is of singular frequence in Tieck.

Besides pictures of the dawn proper, there are many of the morning in a further stage of advancement, as for example, in "Der blonde Eckbert," where the sunshine spreads over the green fields and makes the green birches sparkle.[1]

The sunset mood and the descriptions of the magnificence of the setting sun, the *Abendröthe,* pervade all of Tieck's works. As early as "Abdallah,"[2] the elegiac mood or revery is connected with this period of the day: Abdallah returned to the city after having watched the shadows grow long on the mountains. The evening bustle and occupation surround him; but in his mind's eye he still sees the country and hears the sound of the inaudible flute in a way that recalls Wordsworth's "Reverie of Poor Susan," who "at the corner of Wood Street and Cheapside" has the country brought vividly back to her by a singing bird.

As in the dawn pictures, the emphasis is again on the color, on the purples, the soft reds and the golden rays, which glow especially on trees and fields,[3] or now and then, as in the description of Florence at sunset, on hills, villas and buildings,[4] or again, as in the poem on Leghorn, cited above,[5] where the glimpse of distant Elba with its soft glow and the strange lights on the water together with passing ships and birds, fills out the picture. The nightingales and the night butterflies are also elements, as the picture progresses.[6]

The moon when it rises is either red or golden;[7] the silver moon seems not to have attracted Tieck's attention. The importance of the moonlight for Tieck will be discussed later; for the present it will suffice to note its intimate connection with the romantic aspects of all his work, the culmination of which is found in the novelette "Der Mondsüchtige," in which the love of the moonlight and the influence it exerts are carried to the same extreme as the love of the forest in "Waldeinsamkeit." In the descriptions of the moonlight the same

[1]IV., 158.——[2]VIII., 47.——[3]IX., 207; IV., 151.——[4]Poems, 242.——[5]Ibid., 325.——[6]IX., 207; XIV., 154.——[7]II., 115, 117, 118, 119.

points are brought out as in the dawn and sunset pictures, namely the shimmering reflected light and in general the sense of fullness and intimacy with the time and scene in question.[1]

While the sunset and moonrise are intimately connected, the night is far less logically joined to the other parts of the day, and may be said to be used with more attention to the poetic or theatrical effects. The night itself is usually heavy and black with clouds, which, themselves mountains, sink down from the mountains. No star and no gleam of moonlight penetrate this cloud wilderness. There is rain and storm, the sky has deep dark shadows. Such an aspect is in distinct contrast to a night coming after sunset when the moonlight rises golden. That is, the clear moonlight night is usually a development of the day. Night when used alone is at best starlit and conveys a sense of heaviness and gloom.[2]

The enumeration of the various phases of Tieck's attitude toward the individual phenomena of the visible world could be extended considerably, but enough has been said to show that his interest lay along certain fixed lines, somewhat traditional in the main, it must be admitted, but felt with a poet's inwardness and reality. The concreteness of his vision and the reality of it are noticeable in the emphasis on color, light and shade and in the predilection for broad views.

[1]XXI., 92, 131.——[2]VIII., 58; IV., 190; I., 303, 336; XXVI., 117, 507, 417.

CHAPTER TWO

TIECK'S PHILOSOPHIC ATTITUDE TOWARD NATURE

The limitations of this chapter are at once evident, and are conditioned by those characteristics of Tieck that were noticed in the introductory remarks. Tieck was not a philosopher, but a poet, and developed, therefore, no defensible scheme of nature philosophy which can be set up as a canon for future thinkers. In particular, he was no metaphysician and his cosmogonical ideas are always inextricably blended with his purely poetic dicta. But yet there are certain intellectual phases of his work which deserve treatment under this head. With however little justification, he felt himself to be a philosopher, and philosophized about God, the mystics and the systematic thinkers. Some of these aspects may be treated here.

What religion could mean to him, can at once be seen from his words in "Sternbald," where he says that piety is the highest and purest esthetic pleasure. At the same time, this remark throws light on his whole attitude toward Catholicism, to which an uncompromising Protestantism accused him of being a convert. It was his sense of form and color and his romantic longing that made him turn to that church which most satisfied his fantasy, but there seems to be no reason to suppose that he was actually a proselyte. His God was a far different god from that of any church, and though in "Genoveva" and elsewhere, there is a great deal of the mystery and uplift of an orthodox deity, with appurtenances, it is plain that this deity has for Tieck a purely poetic value and is not to be regarded as a part of his private human belief. As he grew older, the subjectivity of his early years dominated him less and less, and finally, to judge from a deliverance recorded by

Köpke under the caption "Religion," he reached an entirely objective and historical attitude toward the whole world of religion, and his entire philosophy is summed up in a stoic maxim of resignation.

Both in philosophical receptivity and in religious fervor, Tieck was of the impressionable type, and as he came under various influences at different periods of his career, so the result tends to become an undigested mass of ideas from many sources, with a consequent shifting of attitude. The most important factors in his cultural sum are plainly Goethe, Jacob Boehme and Shakespere, but Fichte, Ben Johnson, Cervantes, the Romanticists, Schiller and Solger, not to mention many others, exert a more or less transitory influence on him.

It was under the influence of Fichte's philosophy, as well as from a natural predilection for such ideas, that Tieck early came to believe that the whole outside world was only a reflex of himself, and that whatever was there, was projected there by his own ego. In "Abdallah" and "Lovell" this philosophy led to an ideal of life which made pleasure its aim, an ideal summed up in the words of "Lovell,"[1] "In this material world I myself am my first and last goal." The ignobleness of this egoism with its selfishness, its utter abandon to wrong, and the resultant moral decay, as exemplified by Lovell, is not a necessary development, though it is a perfectly logical one; Abdallah, however, often merely feels the unrealty of nature except as a mirror of his own passions—"all nature was merely an echo of his own feelings."[2] In the "Phantasien über die Kunst"[3] the same idea is expressed: "And I should like in many an hour of pleasure to say that the world and the very sun in the sky borrow their light from me." Again in "Zerbino,"[4]

> "Alles Leben war aus der ewigen Natur geflohen,
> Und ich sah in ihr mich selbst."

The same thought is more poetically expressed in "Wald Garten und Berg," in which the spirits of the mountains are

[1]VII., 30.——[2]VIII., 51.——[3]Poems, 186; Cf. Herzensergiessungen, 185; Poems, 211; IV., 202.——[4]X., 73.

said to be inwardly related to man who can, by the force of his spirit, make nature serve him. This idea runs through Tieck's works in several forms; in one of the "Lebenselemente,"[1] self-observation is identified with observation of nature. In "Das alte Buch"[2] the reaction of man upon nature is very strongly expressed in the words "Ohne Stimmung ist keine Natur da," while in "Die Vogelscheuche,"[3] the idea has degenerated into a statement almost therapeutic in value, where the astronomer Heinzmann expatiates on the influence of the spiritual body on the material. Marlowe in "Dichterleben"[4] says in the same spirit: "And our vital emotions, our fancies, our inspirations, are they not perhaps the inmost forces and springs of the other animals, of the plants, the elements and the so-called inanimate objects? Would the earth revolve around the sun without man? Would the ice of the sea melt in the spring sun? Would the tide ebb and flow?"

Yet though the poet in these and other passages may believe this world to be only a reflex of himself, he cannot help but indicate that the world of observable objects, interacts upon him in a way that makes it possible for the critic to speak of nautre-influence. Nature-analysis cannot always mean mere self-analysis; the poet in so far as he is a poet and a creator of plastic forms, must have an objective attitude toward nature, and Tieck in his most transcendental period does live outside of himself and not in a world purely ideal. Nature is ever present before one's eyes, as he himself makes the stranger tell the drunken miner in "Der Alte vom Berge;"[5] it is this nature that he emphasizes, in which he sees bonds of sympathy with man, and whose cult is a continual source of happiness.

It is curious that even from those of whom he speaks with the greatest reverence, Tieck drew much less than would be expected. Their influence sank but little into his character and one is tempted to say that though he was violently moved, he was never deeply moved. It is really remarkable that a man

[1]Poems, 150.——[2]XXIV., 22.——[3]XXVII., 14.——[4]XVIII., 97.——[5]XXIV., 189.

who claimed so much for Shakespere, and who was, according to his own statement, so thoroughly steeped in Shakespere's greatness, and whose *magnum opus* on the British poet did not appear for the very reason that he was unable to digest the great mass of material at his command, should have so little of the true Shakesperian spirit, so little of the real flavor of Shakespere, so little of that insight into life that characterizes him. Tieck's genius never assimilated Shakespere, for the two men were too dissimilar ever thoroughly to blend. And as with Shakespere, so with Goethe, though here the proximity of Goethe's personality prevented quite the blind worship with which he regarded Shakespere. Now and again, however, he falls into the same attitude of mawkish admiration for both.

The influence of Jacob Boehme is not quite of this character. Ederheimer[1] has pointed out that Novalis, for example, was far more inwardly imbued with the spirit of the Görlitz mystic than was Tieck, who never organized his borrowings into a system. He remained rather on the surface of the movement of which he was the originator. He caught, however, the terminology of Boehme, transmuted many of his ideas and emphasized especially the erotic character of his imagery. In the main, Boehme's influence is seen in such ideas as the frailty *(Zerbrechlichkeit)* of the human race, in the symbolic use of light as the son and heart of God, though on this doctrine Tieck's own personality has a strongly qualifying effect, as it has also in passages which treat of music as a heavenly reverberation. Other ideas, such as those of the weaving of the eternal elements, as well as the persistent use of the imagery of *Geister* and *Quellen* as part of the forces of nature, are strongly reminiscent of Boehme, who also furnished much material on the origin of evil and on the omnipresence of God.

The omnipresence of God plays a great role in Tieck's nature sense, especially in a discussion of God in nature. The

[1]Ederheimer, Jakob Boehmes Einfluss auf Ludwig Tieck, Heidelberg, 1904, p. 56. See also author's article in the Bulletin of Western Reserve University, Nov., 1905, on the general relations of Boehme to the Romantic School, and for a criticism of Ederheimer's chronology.

idea is developed in three stages. These are the suggestion of God in nature, the revelation of God through nature, and the coincidence of God and nature; but it must be explained at once that these three stadia are not found each at a distinct period in Tieck's career. They interchange rather, with almost kaleidoscopic rapidity.

The method of approach may be that man passes from religion to nature, instead of from nature into thoughts of God. Such a process is found in "Sternbald" where Franz' gaze wanders from the pictures at the altar out into the open, which is alive with a certain religious emotion.[1] So in "Genoveva" the close connection of nature imagery and religion is very strongly felt, and Genoveva describes the revelation of Christ who came to her "like a flower from its green bonds" in the following words:[2]

"Wie er gestaltet, kann ich niemand sagen,
Was ich gefühlt, kann keine Zunge sprechen,
Was seine Engel sungen, darf nicht wagen
Der irdische Othem wieder auszusprechen,
Wie wenn nach harten düstern Wintertagen,
Der Frühling durch die Finsterniss will brechen,
Und in dem Frühling Frühling sich entzündet,
Aus Blume sich noch eine Blüthe windet.

Wie wenn das Morgenroth die Knospe wäre.
Aus der die Himmelsblum' sich müsst' entfalten,
Und alles sich bis in die höchste Sphäre
Zu einem blühnden Purpurkelch gestalten,
Und Sonn und Mond, der Sterne mächtge Heere
Im Lauf zu einem Kranze stille halten.
So sah ich Christum vor mir niedersteigen."

In his poem on Holy Week, Tieck employs the process as an expedient, handling it with considerable skill; he combines

[1]XVI., 66. It is interesting to note how Sternbald couples nature and God with his friend Sebastian, the model for whom was Wackenroder. It is evident that Tieck associated him very closely with this phase of his development, for he returns to the idea not only in the Phantasien über die Kunst, but in a later sonnet to Wackenroder, written after the latter's death, where he says,

"Dann sah ich dich . . .
Einsam Natur und Gott und Himmel lieben."

Cf. XVI., 12; Phantasien, 133; Poems, 154.——[2]II., 87.

as in "Sternbald" the artistic with the religious emotions, and these with the growing twilight, and ends the poem in an elegiac mood of piety. Nature is not used in any way as an emotional stimulus, but is subtly brought into relationship with the religious mood:[1]

"Wie die Sonne tiefer und tiefer sinkt,
Leuchtet der rothe Strahl
Wundersam in Buonarotti's Schöpfung hinein,
Die Lichter erlöschen
Eins nach dem andern,
Die Abendröthe sinkt,
Und Dämmerung und Dunkel
Ruht auf der bewegten Menge,
So wie die letzten Töne verklingen."

In "Eine Sommerreise" the same feeling is set forth, but the picture is that of a *Ragnarök,* a *Götterdämmerung,* which with the dawning of the day becomes a resurrection and a new being as faith is renewed.[2]

In "Der Aufruhr in den Cevennen,"[3] the sunset melts into a religious mood; "At this moment the veil of clouds parted at the horizon, and the sinking sun threw a purple flood of light into the black sky above, a red fire poured over the vineyards; bush, tree and vine sparkled in the glow; behind, the woods gleamed and, as one looked up, there stood the peaks of the distant Cevennes in the roseate light; at the left, the waterfall sprang like blood from the precipitous rock, and the whole room, the table and the guests were all as if bathed in blood, so that at this moment the candles burned but dimly and the fire in the chimney-place flickered as with a bluish light. The rain had ceased, a solemn silence pervaded nature, no leaf stirred, only the brooks babbled and the glowing waterfall roared out its melody. The old man looked up, as if he were praying silently, and a tear come to his large eye; the blond young man put down his knife and fork and folded his hands; the huntsman looked shyly from under his great eyebrows; the pastor tried to put on a sanctimonious look. . . ." In the same novelette, the religious pilgrimage to the shrine of

[1]Poems, 285. [2]XXIII., 37-8. [3]XXVI., 105.

the Virgin is connected with a renewal of the nature sense of the peasants as well as of their other feelings. Yet again and even more explicitly: the conversion of Mazel in the story takes place through a desire to explain the wonders of the visible world and with the same nature imagery that was noticed in connection with the extract from "Genoveva," " . . . my heart sprang open like the rose from the bud on a spring morning, and the Lord was in me."[1] So Tieck connects nature and God in many ways: the thorn may be a sign of the resurrection of Christ, and the Eternal may speak to man in the terrors of the night or in the howling of the storm.

Nature may be conceived as more than merely suggesting God. It may in a thousand forms reveal the Deity to man and yet not be identical with that Deity. Nature may interpret God as something apart from itself or He may melt into it through various intermediary stages. In this aspect nature is conceived as the vestment of God, as the dead mass which is vivified by His breath, as the home of God, and its mysterious springs are united with the innermost soul of man, but it never quite becomes God.[2] The real personal relation between man and nature is that which leads to the Deity.

This is illustrated by several passages from the earlier works. So Omar in "Abdallah" says: "The power of healing issues from a thousand plants, but the Creator does not appear immediately before us; feeble human nature would be too terrified before Him; He puts aside his fearfulness and in beautiful blossoms the reason of man finds the power of the Good." In "Sternbald," for example, it is more clearly stated. Here God is represented as clothing Himself in love in order not to terrify man, just as love is represented as uniting with nature in the same way. More definite and with such strong reminiscence of Boehme that the excerpt is better left untranslated, in order that the linguistic *minutiae* may be unimpaired, is another statement in the same novel: "So hat sich der grossmächtige Schöpfer heimlicher und kindlicherweise

[1]XXVI., 297. [2]XIX., 53; cf. XXVII., 11.

durch seine Natur unsern schwachen Sinnen offenbart, er ist es nicht selbst, der zu uns spricht, weil wir dermalen zu schwach sind ihn zu verstehn; aber er winkt uns zu sich, und in jedem Moose, in jeglichem Gesteine ist eine heimliche Ziffer verborgen." Later on in the same interview between Franz and the old painter, nature is spoken of as the covering of the sublime. The poem "Die Töne" has a lyric expression of the same thought:

"In Form, Gestalt, wohin dein Auge sah,
In Farbenglanz ist der Ew'ge nah,
Doch wie ein Rätsel steht er vor dir da,
Er ist so nah und doch so weit zurück,
Du siehst and fühlst, dann flieht er deinem Blick,
Dem körperschweren Blick kann's nie gelingen,
Sich in den Unsichtbaren Blick kann's nie gelingen,
Entfernter noch um mehr gesucht zu sein,
Verbarg er in die Töne sich hinein. . . ."

The same idea is categorically stated in a poem to Novalis,

"So giebt Natur uns tausend Liebesblicke,
Damit der Mensch der Gottheit Liebe lerne."

In "Der Aufruhr in den Cevennen" Edmond feels the revelation and understands the deep lament of forest and mountain and stream and learns that it is the Word of the Eternal which he hears. In "Dichterleben" there is the somewhat Biblical idea expressed that the Eternal does not manifest Himself in the storm but in the soft rustling of the trees and in the "Thanksgiving hymn of the forest." The same thought occurs in "Tod des Dichters." Here the inspired prophet is said to have understood the ineffable Jehovah not in the storm but "im sanften linden Säuseln." In the same book the general thought finds two expressions: "What are fruits and flowers, rock and sea, animals and men other than significant signs and tokens in which the eternally creative force has written its thoughts and registered them there?" And finally Christoforo says that he suffers from the malady of wishing to bring his whole faith into accord with all nature. These illustrative passages will serve to show how Tieck makes nature develop an idea of God in man and how religion

is interwoven with God as an illuminating power. It is not merely external suggestion but reaction after suggestion, an attempt to portray the desire of the soul to approximate divinity through that which impinges on the consciousness of man.

The last stage is an absolute identification of God with nature. It is more than a mere seeing of God in the manifestations of the universe, this fore-stage which has been discussed and through which Tieck was continually passing. Such an identification was a part of Boehme's doctrine and Tieck was no doubt confirmed in his ideas by what he read in the works of the shoemaker mystic, but it is going too far to say that he drew all of his ideas from him. In "Le Paysan Perverti" of Retif de la Bretonne, the source which Tieck himself assigns for "William Lovell," there are several passages which might have led him to such ideas independently of Boehme. So the Abbe says, "God, the universal principle, nature, are three words which express the same thing"; he continues to expand the thought in a rationalistic strain and speaks of "Nature or God" and of the world as an emanation of God. In Tieck there was a natural inclination to see the universe in this way.

In the young Tieck one notices a continual struggle with these ideas, and nowhere is the struggle more apparent than in "Abdallah." Abdallah, like Faust, wishes all nature for his province and like Faust tries to approach the kernel of the world through a series of material pleasures, but finds in these no salvation and in the end thoroughly deceived, loses all where he had hoped to gain all. He makes the whole object of his existence the possession of the Sultan's daughter. To obtain her he commits murder and parricide, and finally cheated of his pleasure by the horrified woman, dies of a diseased imagination in an access of madness and dread. His teacher and tempter is Omar who, baffled in his desire to find wisdom and the key to the universe, becomes a pupil of Mondal, who is a part of Tieck's machinery of terror and an attempt to put into concrete form his passionate youthful misanthropy. As

punishment for a good deed done in a moment of relaxation, Omar is made to cause the sin of parricide, the instrument of which is the unlucky Abdallah. Around this plot, developed by Omar to undermine the already wavering character of the young dreamer and enthusiast, is woven a philosophy of life purely hedonistic and selfishly sensual.

As part of this is an idea of nature somewhat as follows,—confused and not vivisectionable, but with a certain thread of consistency running through it.

Nature is God, and yet God as God stands outside of nature, though when He is nature as nature, He is as much God. Nature as nature, however, is itself apart from God and in this aspect is a beneficent force. The God who stands outside of nature is not the beneficient deity, and against him man is helpless. But since God is the world, that is not only the visible universe, but also the immaterial and intangible world of ideas and morals, therefore everything is from Him and there can be no evil. Yet again, God stands outside of nature and is malign; therefore it must be concluded that to struggle against this all-powerful spirit is impossible. Tieck now unites these two conceptions, first that there is no evil, and second, that man cannot struggle, into the afore-mentioned sensualism, arriving at this philosophy by a process of reasoning which deduces from the postulate that man is no better than the beast, the conclusion that whatever he does is right. Abdallah for a time makes a show of resistance to this doctrine, but in the end meets a fate which the pursuance of it implies.

But while it is held that God equals God with the attendant circumstances of divinity, at the same time Tieck feels that nature equals nature without any reference to its identity with God. As mere nature, it has special powers to make man happy or miserable, but especially, as will be shown in the remarks on animism, Tieck sees in nature a certain sympathy with man in each varying mood. In this aspect nature has a separate living organism. The keynote, however, of the

nature philosophy of "Abdallah," if it can be said to have a philosophy of nature, is that the world is God. To illustrate. "Where should the Unending find a place for Himself in creation? He embraces and permeates the world, the world is God; in one primal substance He stands before us in a million forms; we ourselves are a part of His being." Nothing can be more plainly pantheistic; the world in its million manifestations is God. In another place: "In rock and thicket the Incomprehensible stands before me—brought nearer to me, and yet in that way all the farther off." The reason for this is given later on where Abdallah says that the Creator does not manifest Himself directly to us, but only through the flowers does the human mind find Him. Tieck means by "nearer and yet farther off" that God in such a view of Him can no longer be the gracious all-forgiving Father; by being brought nearer to Him in this actual physical sense the pious youth who was or might be accustomed to flee to Him for rest and comfort is deprived of this spiritual solace. The corollary idea that in a worship of nature the young man is compensated for that which he loses by this approach to God, is not developed.

The nearest that Tieck comes to this is where he has Abdallah cry: "O that I could plunge myself into the sea of the immeasurable Godhead, draw these myriad treasures into my bosom," though here again it is rather a desire to identify himself entirely with that nature of which he says that he is a ray, than a real worship.

Nature then is God, and the fiery human soul exhibits a desire to become one with it. But when nature is outside of God and has a separate living organism with feelings like those of man, there is a curious duality of conception; it is even, in this stage, something vivified by God's breath: "One vital force flies through nature and millions of creatures receive like alms a spark of life—they are—and surrender their life again and become dead dust." In the end and under it

all there is nothing but a grinning skeleton. Even in this God has a part: "Is it not His breath which vivifies the dust? All actions come back to Him and announce themselves as belonging to Him: His shadow wanders about in a thousand forms; where He looks, there He sees only Himself." So then God, while conceived as identical with nature, is held to be so outside of it that He can breathe into it the breath of life and in punishing it can punish only Himself: "Soll er, kann er sich selber strafen?" The bearing on the ethical trend of Omar's teachings is obvious. The idea is carried even farther: "We are but a stuff in which unfamiliar forces become visible—a great game ruled by a strange Power," a thought which is as old as man and which finds its most modern expression in Fitz Gerald's version of the "Rubaiyat,"

> "But helpless Pieces of the Game He plays
> Upon this Chequer-board of Nights and Days."

The confusion in Tieck's mind and the effort to clarify his ideas will at once be apparent from the foregoing summary. The residuum seems to have been a tendency to see the unity of all creation under various forms, but without essential differences. Omar impresses this on his pupil's mind, and in "Wald, Garten und Berg," there are two expressions of the same idea. "Der Wald" is made to say, "Verschiedenheit ist nur Schein" and the "Quellen" sing:

> "Alles alles ist verbunden
> Ein Herz nur, das alles reget."

Such an idea may easily develop into the omnipresence of God, especially in so religious a work as "Genoveva," where the heroine prays to the Almighty and omnipresent One who is in the grass and the stars and whose dwelling is the firmament. How this doctrine, interwoven with Platonic principles took form in a later novelette, can be seen from the following: "As every appearance, every form is perishable and lives only in disappearing, so it is just on that account eternal, for down to the very worm, to the thinnest moss on the rock,

everything has grown up in accordance with a primal form in accordance with an immortal idea, and every thread in creation, every smallest insect indicates a fundamental thought, the copy, the picture, the temporal, the imperishable. Thus we see and perceive oracles ever, and it is a great phrase when we call the Invisible the Omnipresent."

So in "Vittoria Accorombona" Ottavio says that man seeks God in the world and in temple and palace and yet He is close beside him always and ever. Another passage in the same story approaches the thought from a different standpoint and develops the idea with emphasis on the love-elements. The most definite expression of the doctrine is in the words of William, the weak-minded boy of "Der fünfzehnte November." He sees in the whole external universe, in the very movements of the brute beasts, the real being of the Deity, and since Tieck tries to express through him the ultimate teaching of the novelette, his sayings are all the more significant. So all through his life Tieck placed stress on the permeating presence of God, not as a purely religious tenet, but as part of his poetic confession of faith, as part of that which he drew from his sources, and a great share of that which he really drew from nature itself.

CHAPTER THREE

TIECK'S NATURALISTIC INTERPRETATIONS OF NATURE

The interpretations here set forth predicate nothing but the simple every-day attitude toward nature; they are not peculiar to Tieck. He expresses with a certain naive openness of mind the interaction of the commonest phenomena and man, and of these the most patent are touched in this chapter. It is hardly to be hoped that it will offer anything new except the Tieckian flavor of the general congeries of interpretations.

Before the more complicated relations between man and nature are possible, he must observe. Tieck typifies this first stage, the simple value of direct observation, in the lines from "Der Autor:"

> "Die Sonne schaut auf dich, so schaue sie auch an,
> Die Erde auch betrachtet, so hast du wohl gethan."

Such direct observation begins with the smallest and ends with the largest phenomena. Abdallah, for example, is surrounded by a silence so intense that he hears the worm crawling through the grass, while the whole activity of a square foot of earth is pictured in "Peter Lebrecht": "How remarkable a square foot of earth can appear to one! If we confine our attention to this small space, we discover even here wonderful events and remarkable revolutions. Black insects busily and eagerly take long pilgrimages to their distant homes; they toil, too, through the blades of grass without knowing whither they are going—just like man; ants writhe on the ground and drag about little stones and grains of sand . . . . . Wonderful grasses stand all around and are to these dwellers of the earth great forests." The passage continues at some

length in the same strain and mingles observation with various moral reflections.[1]

Probably nowhere more than in "Die Vogelscheuche," that novel in which Tieck almost more than in any other work loosed the bonds of his fancy, gave free rein to his imagination and wove truth and unreality so madly together that it is impossible to disengage the one from the other in the ludicrous tapestry, is found the sense of the minute in nature. Here the real world, the sober every-day world of Philistinism, is visited by the maddest and most fantastic of elves, elves who have a real existence in this world and are a part of its daily doings. A scarecrow is conceived as the home of a comet which, too, is an elf fleeing from pursuit; the scarecrow becomes the symbol of the *Aufklärung,* is freed from the elf's presence, remains human flesh and blood, solves mysteries by the aid of second sight, marries the daughter of its fabricator, and in the end boldly confides to her that it is still a scarecrow. The variety of fantastic impressions grows with each word, in spite of the fact that the whole is a vehicle for Tieck's satire and for an expression of his dislike of certain schools and creeds, for he betrays besides this tendentiousness a fine sense of attention to and feeling for the great mass of creeping and budding things that man does not usually notice. His sympathy with the bee and bird and his insight into the life of the smallest living creature are almost unrivaled. Tieck himself is the fairy *Heimchen* who sees the wonderful juices make their way up from the roots of the tree into the pulpy mass of the cherry, and he is that fairy who knows the relation of sparrow and swallow in their nest-making; all of his observation is made with true poetic feeling.

From mere observation to appreciation is a short step. This appreciation, which may arise from the simple joy of living, is usually found associated in Tieck with the joy of motion, of coursing through field and forest, of riding out into

[1]XV., 25. Cf. Werther's Leiden, letter of May 10.
For literary satire on direct observation, X., 118.

the open. Both the countess in "Franz Sternbald" and Marcebille in "Kaiser Octavianus," types of Tieck's young and full-blooded heroines, are imbued with this feeling, which is generally characteristic of "Sternbald," the "musical"[1] wanderings of whose hero through the world are attended by notes like this:

> "Wohlauf' es ruft der Sonnenschein,
> Hinaus in Gottes freie Welt!
> Geht munter in das Land hinein,
> Und wandelt über Berg und Feld."[2]

And so on through the whole poem.

Young Peter in "Magelone,"[3] is roused by the words of the strange harper into saying, "No greater joy for the young knight than to ride out through vale and field;" while in "Die Elfen" the joy arises from a sense of well-being and happiness in the generosity of nature: "It is so green here, the whole hamlet is splendid with thickly planted fruit-trees, the earth is laden with beautiful plants and flowers, all the houses are cheerful and clean, the inhabitants well-to-do, yes, it seems to me that the forests here are more beautiful and the skies bluer, and as far as the eye can see one can gaze his fill in the joy and pleasure of generous nature."[4] How all the elements unite to bring gladness to the heart of man is well-expressed in "Musikalische Leiden und Freuden:" "It is a delight to see and to feel the curve of the hills, the little river, the magnificent green, and then the lights and shades. Is there any pleasure like this or even approximating it?"[5]

In a thoroughly minor key, with the feeling that "home-keeping hearts are happiest," is the expression in "Die Gesellschaft auf dem Lande,"[6] and like this the state of mind attributed to the martyr Brousson in "Der Aufruhr in den Cevennen,"[7] whose desire once more to visit his beloved mountains, ravines and clear streams is in a large measure the cause of his

[1]The word is Goethe's. See Donner, Der Einfluss Wilhelm Meisters auf den Roman der Romantiker, p. 61.——[2]XVI., 103-4.——[3]IV., 297.——[4]IV., 366.——[5]XVII., 342.——[6]XXIV., 406.——[7]XXVI., 210.

fall. Indeed, it hardly need be said that the appreciation of nature by the characters in Tieck is a constant factor. His young men and women are all imbued with it and even the old countess in "Der Schutzgeist" can speak of "Die plötzliche Freude an der Natur" as one of the nameless causeless emotions of early youth which enrich our lives.[1] The whole basis of the novel "Waldeinsamkeit" is just this feeling; the inability to indulge it is felt as a lack, so that sick men long to be out in nature, and one of the first sentiments after a severe illness is the nature sense. So for instance, in "Abendgespräche:" "My longing was all the stronger because I had just recovered from an attack of typhoid fever;"[2] and in "Vittoria Accorombona" Pepoli says: "Only two kinds of people know how to appreciate the happiness of the air, of the landscape and of the clear weather: the sick man and the prisoner."[3]

Such pleasure is a part of the inner being of man. Tieck feels and makes his characters feel that nature is too sacred to be treated lightly, and that one must be equal to, and ready for the enjoyment, and not expect to have it turned on by a tap. And so he says in "Der Mondsüchtige:" "One cannot at all times absorb nature and art—but alas for him who has no longing for them!"[4] In "Tod des Dichters" he symbolizes this in the person of the child who had her regular hours for the enjoyment and contemplation of nature. The ever-insistent note of fun is found with a reminiscence of Touchstone in "Das Zauberschloss" in the contrast of the fine view and the weary legs.[5]

Theodore in "Phantasus" emphasizes the method of enjoyment which is "Zerstreutsein, da es doch in einfachen Menschen oft nur das wahre Beisammensein mit der Natur ist,"[6] but who afterwards cries out that they are forgetting to enjoy nature in the very discussion of it. Ernst adds to this, "Alles tönt auch unbewusst in unsere Seele ein." Quite parallel to

[1]XXV., 45; note how often this sudden joy is expressed in Tieck. ——[2]XXV., 206.—[3]Part 1, 221, Cf. Antonio in Phantasus.——[4]XXI., 110.——[5]XXI.,226.——[6]IV., 13, Cf. XXV., 85; Vitt. Acc. 1, 76, for effect.

this is a remark made in "Der junge Tischlermeister:" "There is a quiet passivity which without observing and without being itself conscious of the impression, often enjoys nature the most worthily."[1] In thorough keeping with these excerpts is the statement in "Musikalische Leiden und Freuden": "Believe me, the romantic environment plays and shimmers unconsciously, but on that acount all the more pleasantly in our souls."[2]

The desire to enjoy nature, especially in this way, suggests a return to it and brings to mind the great exponent of the doctrine of the return, Rousseau. According to Tieck's own statement,[3] he became acquainted with the "Nouvelle Heloise" on his trip to the Harz in 1792, but after the first flush of enthusiasm had passed away, he conceived a dislike for the whole on account of the colorlessness of its conclusion. Even in his earlier years, however, Tieck stresses in one way or another, the effort to get close to nature, though without any attempt to do away with civilization or to ameliorate aught but the individual. The desire to enjoy is a part of the return which is accompanied by all of Tieck's longing for the wide view, with the entire Romantic projection of self toward the unattainable.

The desire to get away from city life and its distractions and to live more largely, closer to nature, is found, for example, in "Der Abschied" where Louise says: "The great world? Was it not always my heart's desire to live in the country, for you and for lovely nature? The little great world where one whirls around forever in a circle of ennui, affectation and hollow compliments—ah no, I feel that it is better here. I have nothing left to wish for."[4] And her husband goes on to praise the sweet monotony, the gradual growing to know nature as the most delightful features of their life. So too Amalia in the midst of London's noise wants to be out in Blondley, and Lovell longs to rest "in the lap of a rural solitude," while Mortimer plans for a country life in which he

[1]XXVIII., 147.——[2]XVIII., 343.——[3]Köpke I., 225.——[4]II., 279.

and Karl Wilmot can read, chat, ride and hunt together.[1] Somewhat differently does Doris portray his life in the quiet of the country,

> "So leb ich hier in ewig gleicher Ruhe,
> Den einen Tag so wie den andern fort.
> Fernab vom weltlichen Getümmel schleichen
> Mir Wochen, Monden, Jahre sanft dahin.
> Kein Wunsch stört hier mein Leben. . . .
> Die Sehnsucht zieht mich nicht nach fremder Gegend."[2]

This is the quiet peace of the countryman who lives in nature from choice, and so, too, Heinrich cannot contain himself for joy at the thought of the attainment of his happiness, which is simply the farmer's life with its romantic complement of songs in the evening.[3] Prince Aldrovan would exchange his hopes for a shepherd's hut and his kingdom for a grass-plot and a shady wood,[4] while Andalosia in "Fortunat" feels when in prison that the farmer for all his hard toil is better off in his simplicity than he with his strivings and disappointments.[5]

Again, the peasant who lives immediately with nature draws his joys and sorrows from her at first hand,[6] but Tieck never insists that it is the countryman who has the closest feeling for natural beauty, for he knew no doubt that he, like the Swiss mountaineer, loses by contact and familiarity that spiritual uplift which the sight and sense of nature give those more unaccustomed to it.

For Tieck's attitude toward the return in general, the episode of Helicanus and the *Waldbruder* in "Zerbino" is important.[7] The young man wishes to leave the world and live in the solitude of the forest because of love. The hermit cautions him not to be too rash, to give civilization a chance, and urges him not to rail at mortality until he has been a mortal among mortals, since it may be that it is not the world that is unworthy of him, but that he is unworthy of the world.

[1]VI., 27, 87, 103.——[2]X., 39, XXVI., 486.——[3]II., 161.——[4]XI., 161.——[5]III., 480.——[6]XXVIII., 114.——[7]X., 71, 75, 325; Poems, 87. So Emmeline in "Eigensinn und Laune" flees to nature after her ruin is complete; not even the utmost degradation can destroy her feeling for nature.

Finally the *Waldbruder* decides to put his theory into practice and to return to the world, while the young man who proves by one of those romantic recognitions, so calmly indifferent to probability, to be his son, decides to remain. There is a certain very clear element of common-sense in the hermit in spite of his flight to the woods.

But man is influenced by his environment; nature affects him in manifold ways and he, says Tieck, who is not touched thereby is a dolt. Men experience a sense of delight in the pleasant landscape; it is the simple action of the most approximate thing upon them, and almost universally they react in their turn upon it. So in Tieck if nature is beautiful man has a sense of physical wellbeing when encompassed thereby. Abdallah says to his friend Raschid, "Come with me into the beautiful out-of-door world; spring will make you more cheerful."[1] Lila in "Zerbino" feels the pleasure of the quiet evening,[2] and Felicitas, in a passage of extreme poetic power, finds complete happiness in idyllic surroundings.[3] In "Tod des Dichters," in the midst of trees and flowers, the simple whispering of a fountain causes joy.[4] Charlotte in "Eigensinn und Laune" gets real comfort from nature and says: "When I was very sad, I was comforted by the leaping water and by the odor of the flowers."[5] Nature refreshes and inspires Cleon in "Zerbino"[6] and in "William Lovell" directly drives away moodiness and makes for happiness on the trip from Lyons to Chambrey: "Everywhere the most beautiful landscape which will suffer no sad or misanthropic sentiments; the fine climate, sunshine,—everything had put me into a state of sensuous intoxication in which I often forgot myself and like a child felt only the happy sensation of an inspired existence."[7] The muse of "Der Autor" tells her protege in the same manner:

"Es fliehn die schweren, dumpfen Träume,
Wie Thal und Wald sich rings in Frühlingspracht verschönen."[8]

And so from the sunlight, at the sight of which the child Lini

[1]VIII., 44. Cf. Vitt. Acc., I., 89.——[2]X., 79.——[3]I., 112.——[4]XIX., 259.——[5]XXIV., 357.——[6]X., 256-7.——[7]VI., 105.——[8]XIII., 282.

cries out, "How good I feel again,"[1] to the landscape of his younger days, in which the duke in "Vittoria Accorombona" feels rejuvenated,[2] this note is heard throughout Tieck's work. It is found even as satire on itself in the list of pleasures which the dog *Stallmeister* enumerates in "Zerbino."[3]

It may be well to observe here, in connection with Tieck's love of his fatherland, this sense of elevation as exemplified by the association of nature with freedom. This manifests itself as early as "Alla Moddin,"[4] where for example, Amelni dreams of freedom and her dream is full of nature imagery. When liberty is taken from Alla Moddin, seemingly for the last time, his language is of the same kind. The poems offer two striking instances of the same point of view. Tieck returned to Germany from Italy in the dark days of 1806, the events of which he commemorates in the following fiery verses:

"Aber drückend ziehn die Wolken
Nah und näher das finstere Wetter,
Schon vernehm' ich den Sturm,
Schon blitzt es in der Ferne,
Und bald entladet sich krachend
Der Orkan seiner verderblichen Funken,
Frühling und Sommer entflohn.
Der Herbst glänzt uns vielleicht
Im letzten schönen heitern Tag,
Und die gute Zeit des Jahres
Ist auf immer dahin!

O wäre Wahnsinn meine Furcht,
Und Kleinmuth meine Angst:—
Was soll mir Kraft und Gesundheit,
Wenn mein theures, innigst geliebtes,
Wenn mein Vaterland zum Tode erkrankt?
. . . . . .
Ist die Nacht unabwendbar,
So lass mich gütig auch die Morgenröthe
Nach unter gesunkener Sonne
Wieder froh und gestärkt erscheinen.[5]

This is an intimate personal expression of Tieck's deepest feeling and therefore the nature imagery is of especial interest. The darkness of the foregoing picture may be contrasted with the entirely different tone of the poem "To a Lover" written

[1]XI., 279.——[2]Vol. I., 325.——[3]X., 218.——[4]XI., 279, 297.——[5]Poems, 347.

in 1814 at a time when the fate of the fatherland was not so hopeless:

"Wonne glänzt von allen Zweigen
Mutig regt sich jedes Reis,
Blumenkränz' aus Bäumen steigen,
Purpurroth und silberweiss.

Und bewegt wie Harfensaiten
Ist die Welt ein Jubelklang,
Durch der Welten Dunkelheiten
Tönt der Nachtigall Gesang.

Warum leuchten so die Felder?
Nie hab' ich dies Grün gesehn!
Lustgesang dringt durch die Wälder,
Rauschend wie ein Sturmeswehn.

Sieg und Freiheit blühn die Bäume,
Heil dir, Vaterland! erschallt
Jubelnd durch die grünen Räume,
Freiheit! braust der Eichenwald."[1]

But nature does more than make a man feel merely happy and comfortable; it is represented as giving him a firmer hold on himself. The morning scene brings Abdallah hope,[2] and in "Der Aufruhr in den Cevennen"[3] nature inspires and gives strength. The intoxication of nature is spoken of in "Eine Sommerreise"[4] and again in "Der Mondsüchtige;"[5] the flight to the mountains in "Die Klausenburg" is not only to distract but to strengthen.[6] Luis in "Tod des Dichters" has his spirits raised and his past years brought back to him by a walk along the shore, where a view of the distant city with its reflected lights, the odors, the stars, the echo of the winds, all combine to fill the scene.[7] In "Das alte Buch" the more beautiful the landscape, the more Athelstan's spirits rise,[8] while in "Eigensinn und Laune," the company is so impressed by nature that it can scarcely tear itself away from the scene.[9] This advances in Tieck to an expression of the full accord with nature in the words, "To feel the heart of the world in my own heart."[10]

[1]Poems, 428.——[2]VIII., 127.——[3]XXVI., 125.——[4]XXIII., 27.——[5]XXI., 84.——[6]XXV., 85.——[7]XIX., 252.——[8]XXIV., 114.——[9]V., 498.
[10]Poems, 238.

This sense of accord, of intoxication and of uplift is not the only phase felt by Tieck. Or rather, the accord may be sad and the sentiment shades into pensiveness and elegy. In "Der Runenberg," there is a "süsser Wehmuth" spoken of at the sight of gardens, cottages and cornfields,[1] while Tom Thumb says that lovely romantic nature is something quite excellent for "es weckt sensüchtige Gedanken, dass man dort sein möchte, sich einwohnen, der Natur leben."[2] "Die Berge," one of the Italian poems, expresses this very concretely:

> "Wehmuth thaut von Himmel nieder,
> Aus den Wolken, dunkel schwer,
> Sinkt ein düstrer Traum hernieder,
> Und von Hoffnung bleibt die Seele leer."[3]

The romantic and sentimental glorification of this "Wehmuth" is found in "Peter Lebrecht"; "These times of pure sadness are the high feast-days of the soul on which it visits a holy temple and purifies itself from all that is earthly."[4] The rustling of the trees and the soft murmur of a waterfall cause Edmond's soul to melt into a soft and tender emotion in which he forgets in dreaming his plans and struggles.[5] In "Eine Sommerreise"[6] traveling brings from nature a noble sentiment which is characterized as "Wehmuth"; this is rather at variance with the bright romantic glamor thrown about travel in the earlier works. It is interesting to see in connection with the note of longing that in the discussion of the effect of colors on the senses in "Phantasus," this is the predominating feature, for the distant blue of the sky causes longing, the purple of the evening touches, the yellow tints comfort, and only in the green is there untiring delight to the eye.[7]

Tieck neither emphasises nor develops to any very great extent the direct education of nature as such. Lovell's father remarks on this power in a letter to his son, though he stresses the purely external and gymnastic sides rather than the inner or spiritual.[8] The amusing attempt of the mother of the two

[1]IV., 226.——[2]V., 498.——[3]Poems, 238.——[4]XV., 24 ff.——[5]XXVI., 287.——[6]XXIII., 106.——[7]IV., 75. Tieck's women often wear green dresses, but Little Red Ridinghood despises the color.——[8]VI., 21.

model children in "Die verkehrte Welt" is to be taken as satire. She requests that her offspring be taken into the garden that they may feel nature and let themselves be smiled at by the roses, a proceeding which is evidently to have a salutary effect on them.[1] A significant passage is found in "Phantasus"; in it the dual relation of man to nature and of nature to man is brought out. Ernst remarks that it had been his wish to investigate, among other things, "what environment surrounds each human stock, moulds it and is moulded by it. . . . The noble race of the Austrians, . . who in their fruitful land and behind their delightful mountains preserve their ancient light-heartedness; the friendly, clever and inventive Swabians in the garden of their land, . . . the volatile cheerful Franks in their romantic ever-changing surroundings."[2] Here, as can be seen at once, is an attempt to account for the tribal differences and the race characteristics of several German stocks by reference to the environment in which they live.

The morning is for the poet conventionally the time of joy; it is the time when man feels anew the touch of life, when hopes begin and larger relations with the world are again possible. It is for this reason that in "Die Sommernacht"[3] Titania prophesies for Shakespere that he shall greet this period of the day with rapture. Even a character like the councillor Kliemann, whom Tieck wishes to make ridiculous, can honestly say that he feels better at sunrise. Again in "William Lovell,"[4] morning is called the picture of an active life, a note that runs through Tieck's work to "Der junge Tischlermeister," where he speaks of the refreshing odor of the morning, or as in "Der Mondsüchtige," where in the morning when one draws into one's lungs the fresh air after it has rustled through the trees and over flower-beds, all is "Jauchzen, Freundschaft, Verständniss." Elsewhere Tieck definitely contrasts "entzückender Morgen" and "sehnsuchtsvoller Abend."

On the other hand, the bright morning may bring sorrow or fail to cheer the observer. In "Die Freunde," the spring morn-

[1]V., 385.——[2]IV., 15.——[3]N. S., I., 15.——[4]VII., 17.

ing with its cheerful sunshine gleaming on the soft green bushes, the birds twittering and the larks singing in the fleecy clouds, the odors from the meadows and fruit-trees in the gardens, cause an intoxication and a desire to widen the bonds of the soul; the feeling does not last; the revulsion at the thought of a sick friend sets in and nature becomes powerless to drive away sorrow.[1] Franz Sternbald is saddened at the sight of the sun rising over Nuremberg,[2] while Golo's whole woe, his torture and pain, are brought back by the bright morning.[3]

In direct contrast to the joy of the morning is the sorrow of the night. So for example in "Abdallah," the sad, lonesome night is spoken of, while in "Der getreue Eckart," the night brings with it emotions of terror quite opposed to the feelings of the day. Then too, in the sexual sphere: the night is the time when Genoveva, the otherwise perfectly faithful wife, feels attracted to Golo; in the day-time this inclination passes away.[4] Lovell is sad in the evening; later on in the same novel the connection between the falling of the night and this internal sadness is consciously expressed: "Night is coming on and my melancholy increases."[5] Sternbald strikes the same note: "The redder the evening grew, the more melancholy grew his reveries."[6] The feeling develops into self-pity. Another example is found in "Der Runenberg:" "A cool twilight crept over the earth, and only the tips of the trees and the round mountain tops were gilded by the evening glow. Christian's spirit grew ever sadder. . . ." So also Leonard "felt himself oppressed as the shadows spread everywhere." So for example in the cycle of poems, "Morgen," "Mittag." "Abend," the culminating strain is the fleeting moment's sadness. Another good example is the description of Sternbald's activity at the beginning of the novel, where each new picture shows a corresponding change of mood.

In "Der Dichter und die Stimme," a poem which expresses

[1]XIV., 143.——[2]XVI., 4.——[3]II., 77.——[4]II., 89.——[5]VII., 354; VI., 125; cf. XXI., 91.——[6]XVI., 19.

Tieck's early philosophy of sense, there is the following lament:

> "O wäre nur der trübe Tag zu Ende,
> Dass ich im Abendscheine wandeln könnte,
> Und unter dichten Eichen, dunklen Buchen
> Dem Unmuth fliehn, dich Einsamkeit zu suchen."[1]

This shows that for Tieck man's reaction upon the night is more than the merely conventional feelings of sadness, lonesomeness and terror; it is seldom the time for great activity or festivity, but it has, as well as the day, a cheering power. So for example in "Sternbald," Franz becomes mellow with the approach of evening: "As evening came on and the red gleam hung trembling on the bushes his feelings became softer and more beautiful."[2] In "Phantasus" the night with its beauty, the moon-beams on the fountains and the faint-echoing *Waldhorn* are felt by all to be a fitting close to the day, like the last accords of a perfect harmony. In the evening too, after a full and active day in Kenilworth, every breast is said to heave more freely and more courageously.[3] In "Der Mondsüchtige" an even stronger expression of this feeling is given. The time is night; a brook, a stray bird and a steep mountainside make up the landscape, the atmosphere of which affects the speaker thus: "Mir war so wohl, so innigst beseligt, dass ich ohne Wehmuth und Schmerz meine Thränen fühlte."[4] In the same novel one of the characters says of an evening on the tower of the Strassburg Minster: "I lay long in daydreams and reveries there aloft, while the gleam of the moon rested on the landscape. From all the well-springs of nature there came to me refreshment, well-being and comfort and it suited me that life is an enigma."[4] The most important statement of this phase is in the excellent "Seelen zu künftigen Gedichten" in "Tod des Dichters:" "Man always says cheerful, light, when he wishes to designate the joyful and happy. O to-night, as I wandered in the cypress grove and then rested in the rock-grotto, surrounded by darkness and gloom, how happy, how blissful I felt. Ich sog an der duften-

[1]Poems, 33.——[2]XVI., 58.——[3]XVIII., 31.——[4]XXI., 87, 116.

den Blume der Nacht, und himmlische Empfindungen träufelten in meinen Busen und löschten den Durst der Sehnsucht. . . . In dieser Nacht erschien mir das Leben des Tages matt und unbedeutend."[1] The passage is redolent of romantic longing and the thought is almost crystallized into a dogma by the definiteness of the statement.

That night should be the time of love is only natural. In "Sternbald" Tieck says that night is better for thoughts of love. So Peter Lebrecht receives his first kiss as the sun goes down behind the pine-covered mountain;[2] again the recollection of the loved one comes with the evening, as is succinctly expressed in the lines from "Trennung:"

> "Seh' ich in die Abendröthe,
> Denk' ich brünstichlich an dich."[3]

It is in the evening too that Helicanus meets Lila and falls in love with her, while in "Der Mondsüchtige," love and nighttime are constantly interwoven. The night of this novelette is, however, the old familiar "Mondbegläntze Zaubernacht" of the "Kaiser Octavianus," whose hazy romanticism is foreshadowed as early as "William Lovell," where the protest is against the "garish day" of modernity.[4] It is this night which "bedews the senses with fantasies" and which is a constant invitation to compose poetry; and it may be said that however much Tieck affected to despise the moonshine poetry of Matthison, there is a good deal of flickering, hovering moonlight in both his poetry and his prose, with a tremendous effect on the susceptible young persons who people his pages.

The importance of the forest in Tieck's writings can hardly be overestimated. To quote from a French critic: "There is in fact, no drama, no poem or novel of Tieck that does not contain some marvellous description of the sentiments inspired by the solitude of the great forests."[5] This is more or less exaggerated by enthusiasm, but the woods do form a background for many a picture and give tone to many a varied mood. So in several works the atmosphere is altogether that

[1]XIX., 268-9.——[2]XIV., 50.——[3]Poems, 82.——[4]VI., 51.——[5]Homme de Rien, p. 26.

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of the forest, just as the setting is entirely within its confines. It is not only the soft gray shimmer of the "beechen green" but also the deeper and more solemn note of the pine forest with its hush, its haze and its mystery. The whole tendency is summed up in that oft-cited word invented by Tieck to signify in brief just this emotion, *Waldeinsamkeit,* over the form of which there was so much controversy among Tieck's friends and which has found its echo in Emerson's poems and in the weird conceptions of Böcklin. This term gives the keynote of the story "Der blonde Eckbert," and is afterwards used as the title of one of Tieck's latest novels, in which the love of the woods is carried almost beyond the bounds of common-sense. Between these two chronological extremes, the note is struck in a myriad ways, from a casual and somewhat Philistine expression in "Peter Lebrecht" or in "Abraham Tonelli" to a sustained and poetic use in the enthusiasm of the more important works.

The love of the forest-life is expressed strongly in "Die Freunde," where the life of the dwellers in the wood is rhapsodized in contrast to the more toilsome existence of man.[1] In "Posthornsschall," the romantic longing for the distant scene has a pessimistic tinge. The poem opens with the lines,

> "Weg, weg, weit weg,
> Von allen Schmerzen weg,
> Durch die Wälder möcht' ich eilen."[2]

Not merely operatic nor conventionally Anacreontic is the comparison in "Das Ungeheuer und der verzauberte Wald," "Ausser Wein nicht andere Wonne als der dunkle grüne Wald,"[3] for Tieck elsewhere lays a certain stress on the importance of drinking. So he says of wine in "Die Gemälde:" "This golden and purple flood pours into and expands a sea of harmony in us and the old image of Memnon, which up to that time has stood silently in the dark night, begins to sing. Through blood and brain runs and hastens rejoicing the joyous cry, "Spring is here!"[4] In the "Seelen zu künftigen

[1]XIV., 145.——[2]Poems, 41; cf. 44.——[3]V., 132.——[4]XVII.

Gedichten." wine is spoken of enthusiastically as the finest concretion of the spirit of nature, and the spirit of the wine is represented as longing for man just as man longs for the invisible.[1] So when Tieck couples this with his love of the forest, it can be regarded as part of his real feeling.

To be connected with his patriotism already mentioned, is a passage from "Eine Sommerreise:" "The German still has his joy in the magnificence of the forests; the Italian shudders at these vistas which delight us, and the other nations scarcely feel that sacred awe or that solemn reverent mood which seize us in the dark forest or in wooded mountain regions.[2]" This is equally true today; though the basis of their cultivation is economic rather than esthetic and sentimental, it is certainly true that nowhere do the forests afford so much pleasure to native and traveler alike as in Germany. Of the love of the forest in the individual, Linden in "Waldeinsamkeit" says: "The green of the forest, the pale twilight, the pious rustling of the many tree-tops, all this attracted me from my earliest youth as if by magic into this solitude. How gladly I wandered off, got lost even as a boy in the woods around my home. In the inmost almost inaccessible parts I felt myself indescribably happy and entirely separated from the world, and was glad to forget school, my parental roof and my noon-day meal."[3]

The effect of the forest is expressed by Tieck in various ways. The meditations of "Peter Lebrecht" when lost in the woods are quite in keeping with the general character of the nature descriptions of that book.[4] There is a mixture of rather dull detail which leads into equally dull moral reflection; often there is a certain element of satire. In this instance, Peter explains that his fancy was aroused by his being lost in the forest, and that various exciting stories of adventures which might happen to him in such a situation came to his mind. He was frightened and soon began to feel as if some-

[1]XIX., 272. Tieck had a violent aversion for tobacco.——[2]XXIII., 127; XXVI., 486, where the German woods with their special types of trees are mentioned.——[3]XXVI., 479.——[4]XIV., 209 ff.

thing were about to occur. The conclusion is that a man who had no adventures on such an occasion had no autobiography worth writing. The whole is kept, perhaps purposely, thoroughly banal and indicates the lowest stage of Tieck's nature feeling, though in general this story is far better than its reputation, and the critics who see in it only the banality, miss the important elements that indicate the dawning of a larger period in Tieck's career.

Far different, though still more or less as a back-ground, is the attitude observable in "Fortunat" at the crisis where the hero is almost dying in the woods. Here the wretchedness and loneliness of the situation are all the more forced on him by his environment, and his hunger and misery are intertwined with the mood of the forest, until forgetfulness of the present enters with recollections of childhood and of past pleasure, just as recollection follows "Der Autor" when he wishes to wend his way to the forest.

The forest is the place for quiet and meditation and man longs to surrender himself to the shade, to the mysterious silence and to the breezeless stillness of the situation.[1] Occasionally the mystery has the upper hand, and then man is represented as leaving his melancholy behind as he steps out of the forest, since, says Tieck, the pictures in us are often only reflexes of outer objects.[2] So, too, the knight Albert has a "Grauen" in the forest.[3] In "Liebeszauber" walking in the forest causes a solemn mood.[4] "Sternbald" is perhaps the most replete of any of Tieck's works, not even excepting "Waldeinsamkeit," with the spirit of the forest and exhibits various interesting phases. For instance the reaction after creative labor takes the form of a flight to the woods, just as in a later novelette the forest is the environment where verses are written;[5] in "Sternbald" this is consciously expressed. Night in the forest brings a catharsis of passion.[6]

The forest with mountain and sea is regarded by Tieck as one of the larger phases of nature[7] which affects man as no

[1]IV., 238.——[2]XIV., 147.——[3]I., 111.——[4]IV., 272.——[5]XXI., 262.——[6]XVI., 80, 61.——[7]IV., 123.

garden can. It is the wood-covered hill which raises one's spirits,[1] and happiness may be found while merely riding through the woods.[2] The opening note of "Wald, Garten und Berg" is activity and freedom from care in the shade of the trees; and its admonition, "Rühre dich, o Menschenkind," calls to mind the effect of bright nature on man as so often indicated by Tieck. So in one place in "Eigensinn und Laune" the conversation plays into the tone of the forest and becomes more cheerful and poetic.[3]

Various love scenes take place in the forest as, for instance, the first meeting of Octavian and Felicitas and of their son Leo and Lealia. This is poetically consummated in the lines which like a refrain form the opening and closing notes of that great poem, "Der Liebe Tempel sei im Walde." The "Waldnacht" with its consequent "Jagdlust" melt into love in the "Waldlied" from "Zerbino," which of all the plays has the most scenes in the woods and with "Sternbald" contains the greater proportion of Tieck's woodland lyrics. In "Sternbald" the connection of love with plastic images is to be noticed in the thoughts raised in the minds of Franz and Florestan as the latter remarks that if he were a painter he would preferably paint woodland scenes. Then the woodland mood becomes one of voluptuous passion; bathing nymphs fill the imagination of the young man and the images descend by logical steps from the overwrought excitement of such scenes to the subsequent elegiac touch of an Acteon or an Adonis.

As was said a moment ago, of all the plays, "Zerbino" has the most scenes in the woods. Proportionately to the whole number of scenes, "Rothkäppchen" and "Däumchen" have more scenes, and a larger part of "Octavianus" takes place in the wood than a comparatively small number of scenes there might indicate. Of the out-of-door settings in the plays, those in the forest are of slightly more frequent occurrence than any others, but the figures do not indicate the real frequency of the forest note, because the poetic atmosphere is

[1]XXIII., 73.——[2]V., 441.——[3]XIX., 373.

often extended over several scenes without change, as was remarked of "Octavianus." Nearly one-tenth of all the scenes in the plays are in the woods, while whole plays like "Rothkäppchen" have their important action there. "Das Ungeheuer und der verzauberte Wald" lays, as the title indicates, an important stress on a wood, though that wood is no normal prosaic one.

Out of a total of 374 scenes in 18 plays, there are 210 interior and 164 exterior scenes. Of these the former were not further subdivided, but the exterior showed the following categories:

Mere external setting but in natural surroundings such as "Schlosshof," "Vor dem Hause," etc., 30; "Walde," 32; "Feld," 30; "Gardens," 20; "Moorland waste and similar scenes, 16, a surprisingly large number; Street scenes definitely so characterized or surely such from the context, and different from mere external scenes, 21;

"Spaziergänge," which are also to be distinguished from streets and which were evidently "alleys" or more adorned places than the open street; Mountains, 4; Sea, sea-coast and storm, 5.

These figures are interesting when it is remembered that, even though the number of interior scenes is larger than the number of exterior, this does not invalidate the figures. The drama deals naturally with the relations of man to man, and such relations may be expected to exist in artificial surroundings. The significant thing seems rather to be that nearly one-half of the whole number of scenes take place out of doors. When the additional fact is taken into consideration that many of Tieck's plays are largely literary satires, the proportion is all the more striking and conclusive.

CHAPTER FOUR

MYSTIC AND SYMBOLIC INTERPRETATIONS

Such interpretations involve more than that which is felt by the common man in his daily life, though they are always intelligible to him as part of his heritage from past ages. Then they were matters of belief and not of poetry. They imply an imagination able to cope with the mystic and transcendental forces of the universe; an imagination which sees natural forces as living personalities and reads into natural events symbolic meanings. Here it is nature which is vital, and just as man reacted on the external world in the illustrations of the preceding chapter, so here nature takes the initiative and is the significant and living being. Tieck's whole genius was imbued with these ideas. The world lives for him and means to him more than the matter of which it is composed.

Dark, desolate or terrible nature is a background for man's actions. Prospero worrying over the absence of his son in "Das Reh," finds all the world in a tumult; the sun has fled, the air moans, the storm is unchained, and never before has the sky been so heavy over the kingdom. Quite in accord with this are the restless days of "Peter Lebrecht,' though they are satirically meant. Such a day is full of vexatious trials. It is announced by various aspects of the heavens and by strange conduct of mortals; all sorts of comic things happen, and one does well to avoid his fellow-man as much as possible. In "Lovell," the robbery in which Ferdinand, the girl in the disguise of a page, wins distinction as a rescuer, takes place on a dull, cloudy morning, and the surrounding landscape is in keeping with the events which occur there.

In "Genoveva", the morning on which the heroine is to be taken to the woods to be killed is described in exactly the same

way, while in "Vittoria Accorombona" a terrible storm arises before the killing of Isabella, and the murder of Peretti happens in the rain. Even wilder is the day on which Eckbert kills Walther, and the ballad "Die Zeichen im Walde" has an atmosphere consistent with the gloomy subject, so that the murderer says of himself, "Wild zur Wildniss ging ich über," and the storm rages as the devil appears. The night corresponds to the deed of the gardener in "Der Pokal", and a blood-red streak of light at dawn reminds Selim of the purpose of the conspirators in "Abdallah."

More subjectively: Abdallah after his terrible experience with the spirits finds himself in a broad, empty desolate region with pale moonlight, dark clouds, cutting rain and wind. Golo pursued by his crime lives a martyr to his thoughts in a desolate region. Tannhäuser is driven out into wilder nature by his feelings at the marriage of his rival, and the night of the wedding is so a reflection of his feelings that it can be described as terrible. Even more subjectively used than these is the violent storm on the night that the elves leave in "Die Elfen," while in "Die Ahnenprobe" the hero and the Baron answer a mysterious summons in a thin, cold and cutting rain. Theodore in "Die Klausenburg" arrives at the foot of the gloomy old castle on a changeable night in which clouds, woods, mountains, rain and wind are all mingled, only to be succeeded by a solemn quiet. All this is used not merely as a background, but the man feels that it is also a picture of his own life.

The constant reflex of nature in its wilder and more terrible aspects is found even in the metaphor, especially in the early works. Sternbald writes that his soul is like a rough landscape where the bridges are torn away by the rushing mountain torrents; numerous passages figure life itself under various natural aspects, all cheerless and drear. In "Die sieben Weiber des Blaubart" the world seems like a desert, uncultivated waste and in "William Lovell," man is compared to a twig driven about in the floods and whirlpools of this raging

life. Less strong but in a more melancholy vein is the passage where Lovell compares his whole life to a stubble-field which has been mowed off, and over which in the approaching autumn the fog grows thicker and thicker as the last ray of the sun dies out behind the distant mountains. To him the world appears as a garden, where thistles and weeds grow unhindered, and there are many other references to the dead appearance of the world as a symbol of life, all with a pessimistic tinge. From this it is an easy step to regard the world as a grave and a prison, and man as a caged nightingale, until finally life itself becomes only a wish for death, and death a flower blooming out of life.

However closely these aspects of nature are interwoven with the inner life of man, there is in their description a certain conventionality in spite of a very evident effort on Tieck's part to be Titanic. Such attempts are characteristic of the earlier poems where, for example, the night is dark and dark stars burn through the thin veil of cloud as the lullabys of the owl cry out a grewsome welcome, or when the storm rages and rock splits against rock. Much of the paraphernalia of terror is in line with what was being written at that time in the robber romances and ghost stories of authors like Spiess and Cramer. Tieck's young imagination fired with such reading and reacting as well upon "Götz von Berlichingen," which played a great part not merely as a prototype for this brand of literature, but as an inspiration for him as a boy, worked it over into the atmosphere of "Abdallah" and "William Lovell." So the description of the pathway to Mondal's den is through a region that "nature seems finally to have created in lassitude." In "Die Freunde" the situation is that of a romantic mountain "where the wild and clinging ivy had grown up the rocky walls. Cliff towered over cliff, and terror and hugeness seemed to rule this kingdom." The fairy-tale "Die sieben Weiber des Blaubart" is full of such passages. The treeless waste without hills, or with sparse woods and bushes, a wide

and dreary expanse, alternates with the wild and uncanny mountain region with deep rocky valley through which a stream presses, foams, and groans its way between the cliffs as if terrified; just as the brook in Spiess' "Hans Heiling" hastens away from an uncanny region as if on purpose. In the later novels this type of landscape becomes rarer. In "Das alte Buch," the home of the gnomes and dwarfs is described as a curious mountainous region filled with single unconnected hills, upon which single pine trees stood. In all of these pictures there is an element of confusion, of fragmentariness; the regular course of nature is interrupted and there results a landscape whose key-note is revolt and oppression.

The relation of such landscapes to the human spirit is in general what might be expected. Indeed it may be inferred from the frequency with which they occur that Tieck uses them as a part of his conscious imagery to produce or heighten the effect. Crude and with teleological connotation is the use of the storm as a sign from heaven in "Alla Moddin"; in "Der Aufruhr in den Cevennen" this motive is applied almost theatrically. Here at the mention of the providence of God, there is a sudden flash of lightning which illuminates the vineyards with a strange glow and then follows a resounding thunderclap which shakes the whole house and frightens all the inmates. Allied to this but entirely objective and hence with a somewhat satirical application, is the appearance of the great comet in "Tod des Dichters."

But this type of nature offers other relations with man. In "Die Sommernacht," the benediction of Oberon to the boy Shakespere, a passage which evinces real inspiration, tells how the latter will display a joy in the storm, the nocturnal tempest and many of the wilder and more terrible aspects of nature. Such, too, is the kind of scene that Lovell seeks as a refuge from a sinful life, but as he knows only too well, in vain: "There is many a time when I should like to travel away from here and seek a strange scene with its wonders; to climb steep rocks and to creep down into dizzy abysses, to lose my-

self in caverns and to hear the dull roar of subterranean waters." The old woman in the "Sieben Weiber" brings Peter to a wild and rocky chasm to test him: "The coward who shudders at these vertiginous depths and who trembles at the omnipotence of the far-lying world, who trembles when he becomes aware of the great limbs of nature, is not made for fame. But he whose eye gleams, whose heart expands and who learns to know himself and all his forces in this place, he is a man." The poetic uplift of the wild country about Wunsiedel, with its cliff piled on cliff in rebellious confusion, is expressed in very definite terms in "Eine Sommerreise." On the other hand, the desolate region around Guben in the same novel increases the "Mismuth," and the hypochondriac Tieck, going to Italy, can see only the personified terrors of insomnia in a desolate region at Radicofano. The phase does not escape Tieck's humorous touch. In "Abendgespräche" a man is found jumping up and down a hill in search of a place to be melancholy in. The place is not where flowers bloom but where the granite is solid under one's feet.

The storm as such is found all through Tieck. Purely external and prosaic are uses like that in "Die Gemälde" where the driving snowstorm cools off Edmond's ardor and makes him see his former enthusiasm in a calmer light. The storm as a cause of evil is found in "Der getreue Eckart" where the rolling of thunder frightens the horse of the duke, and from this all the subsequent evils arise, and in "Dichterleben," where the sudden thunderstorm brings Shakespere and Johanna together. Sometimes, however, it is the strength and fury of the storm which develop man's power of resistance and defiance, though it is significant to notice that the power is used not to resist evil but rather to foster it, or at least to make man feel a hatred of life. The vivifying force of the storm-spirit is brought out in the song of the poem, "Wald, Garten und Berg":

"Mein belebender Othem geht durch die Natur,
Besuche die grünen Wälder, die Gebüsche,
Die hohen Berge, die niedre Flur,
Mit mir geht Kraft und Lebensfrische.

Mit Wolken ist in Lüften mein Spielen,
Auf Erden find' ich Gras und Laub,
Doch oft, wenn mir die Blüthen gefielen,
Sind sie auch meines Zornes Raub.

Doch bring' ich den Regen zur Nahrung der Wiesen,
Ich jage die Nebel ins Saatfeld hinein,
Ich lasse die Ströme durch Walddunkel fliessen,
Muss Wechsel und Kampf allgegenwärtig sein."

Two rather curious developments of the idea are found in the poems "Lebenselemente" and "Trennung und Finden." In the first, the rest which follows the strife of the storm is emphasized, while in the second, the thought is carried over into the realm of love, and the peace which succeeds a quarrel is described with imagery from the storm.

Enough has been said to show how Tieck portrays the coincidence of man's spirit with the elements and with nature in general, joy in joy, and sorrow in sorrow; it remains to mention briefly how he expresses the contrast of nature and the feelings. The lowest form is the lyric expression of such lines as:

"Was schadet's, wenn der Donner grollt,
Wenn nur der rothe Mund nicht schmollt?"

Sometimes it is merely the situation of man in contrast to the happiness and beauty of nature as in the Italian poems, or it may be an actual dullness to the scene because of preoccupation, or some kindred state of mind. So for example, the poet may at the moment of composition be totally oblivious to the nature around him. Marlow in "Dichterleben" goes even so far as to say that in becoming a poet, man tears himself away from the bonds of nature and lives independently of her laws.

If there be any one aspect of man's emotional life which is to be intimately connected with nature, it is love. So true and so general is the affinity of the two, that much that is said and written about them has become stereotyped, and a cant termi-

nology has arisen around this most universal and beautiful relation which makes anything written about it seem threadbare. The figures of speech have become universal figures and the phrases bywords with almost humorous connotation, but the relation is not impaired and the poets as unanimously turn to nature for setting and inspiration for their love scenes now as in bygone ages. Tieck is not the first poet in whose poems the maid is kissed to the accompaniment of the nightingale's song, or for whom that bird is the symbol of the lover's melancholy joy and of the strength of his passion, or for whom the cycling change of day and seasons means a change of love. Like all true poets, Tieck both consciously and unconsciously feels the whole subtle range of this relation and uses it in all of its degrees.

It is thus that spring, the traditional time of love, comes to have a value for him quite distinct from and greater than that of the other seasons. This is perfectly natural from the present standpoint as well as from that mentioned in a previous chapter, when the whole trend of Tieck's poetry is taken into consideration. Tieck's is the poetry of longing and of unrealization, just as spring is the season of hopes and unfulfilled emotions. So closely is the feeling for the spring intermingled with the feelings of man that a sense of anticipation, of projecting the soul out to meet the coming awakening of the year arises, the result finally in that perception of the *Vorfrühling* which made Shelley cry, "O winds if winter comes, can spring be far behind?" and which reverberates through the other seasons. This phase of feeling went with Tieck all through his life, as can be seen from the poems "Trennung" (1804) and the poem to greet the new year in 1825. The former begins:

"Ich wusste nicht wie mir geschah,
Als von dem Busch ein Blättchen thät ausscheinen,
Ich musste weinen,
Als ich das erste Grün ersah:
Wie musst du ohne dein Verschulden
Den bösen Frost, die kalten Nächte dulden?
Du meinst es treu und gut,

Du armes Blut,
Und musst an deiner Lieb' und Treu verscheiden:
Du blickst umher mit Liebesaugen,
Den warmen Schimmer einzusaugen,
Ach! dich wird noch die Frühlingsonne meiden."—

Again in the "Improvisirtes Lied" (1806),

"Und in tiefer Winternacht
Lacht und wacht um mich des Frühlingspracht. . . ."

The new year's poem implies rather than expresses the feeling at its height, but the sense of it is there as also in the purely figurative lines from the poem written in memory of Goethe in 1832, "In diesem Wettersturm, der Frühlingsnähe . . . kündigt."

Tieck although continuing the tradition of what Vernon Lee calls "three pathetic centuries of endless spring," makes of the season more than an expression of merely poetic plausibility; to him it was a real live experience. Thus in one of his very latest novels, "Der Schutzgeist," he has the Countess say: "One always experiences spring for the first time again: my soul always is astonished anew at the miracle which unfolds itself before my eyes. In my younger years it was my delight to watch from minute to minute this awakening of nature, or consciously to dream this sweet dream with it." She goes on to compare the two attitudes toward nature enjoyment, the objective which regards nature as a work of art, and the subjective which delights "like the flower and blossom on the tree to unfold the heart with its feelings." So in "Phantasus:" "When spring expands with all its treasures, and the flowers in crowds laugh all about you, you cannot in your touching joy prevent yourself from observing their forms and coupling many a recollection with these." And in "Die Gesellschaft auf dem Lande:" "Spring is everywhere a lovely miracle wherever trees but blow and bud and flowers raise their eyes from the grass."

How vividly Tieck felt the spring can be seen from his many personifications of the season under the figure of a child or boy. This motive, conventional enough, has its value in

the reality and fervor of the expression. Spring is a beautiful boy with golden locks, blue eyes and a mischievous smile, who gathers together the toys that winter has scattered; under whose foot and at whose awaking the valley gleams with flowers, and whom Marcebille wishes to press to her bosom in her delight. The "Seelen zu künftigen Gedichten" describe his coming thus: "There comes spring with light and dew and warmth, he brings song and the odor of flowers and color. He wanders through the woods all decked with garlands, all dangling with flowery chains and in his hair are violets twined. One hardly recognises the form, he is so thickly covered with fluttering colors. Now the drunken earth and wood and garden feel his joy-giving presence, the spirits of nature struggle to meet him, and in a happy swoon each bush frees the budding roses and the garden is roseate and odorous, the lily opens her splendor, the bloom of the trees dances in the sunlight and all nature dreams a wondrous dream."

The rapture, the fulness and glory of the awakening of spring are detailed with a great wealth of imagery but without personification in the poem "Frühlings und Sommerlust," where the whole gamut is run from the first appearance of the birds on the barren branches, to the very spring-time of spring with its wealth of all flowers and longings. And Tieck knew how spring does come. That surprise, that sensation which comes to everyone in each succeeding year when suddenly the realization of the new season is upon one, he has concentrated into the line, "Nun rauscht's und alle stehn in grüner Pracht." The culmination of the poem is in the line, "Höher kann das Jahr sich nicht erschwingen." So too in "Kaiser Octavianus," Lealia, speaking of the suddenness of love, compares it to the spring which,

> "Wenn er kommt so kleine
> Morgen schon Wald sich grün zusammen füget."

The month is May,[1] which Hebbel calls a categorical imperative of joy.

The spring has pre-eminently two notes: that of love and that of regret. It is love or the recollection of love that brings with it or grants to the lovers a "himmlisch-belohnend entzückender Kuss."[2] The mood may be that of unknown longing, of lack of sorrow and of consciousness of the joys of love until in fact, all spring becomes a yearning for love;[3] this atmosphere prevades the specifically lyric portions of "Kaiser Octavianus" and it might almost be mathematically deduced from Tieck that since both spring and love are miracles, as he so vividly felt, they must be the same thing. Two other minor moments may be noticed, the desire of the awakened world in spring to express itself as love, and the converse, the awakening of spring in the soul by love, as for example, in the sonnet cycle to Alma, Tieck's passionate expression of some concrete emotion:

> "Darf sich mein Mund an ihre Röthe schmiegen,
> So saug sich trunken Frühling, Düfte allen
> Klang und den Geist der himmlischen Gesänge."[4]

The change of seasons follows the natural course of the year; spring succeeds winter, and summer, spring. To Amelni in "Alla Moddin" the change is a picture of hope.[5] In "William Lovell" there is one reference, meteorological and cosmogonic, which stands apart from the other use of the idea in its prosaic quality if not in its pessimism.[6] Here Lovell speaks of the crumbling of the mountains as the seasons change and feels how like this is man, who has in him the death worm of decay. The idea of *Zerbrechlichkeit* which he found fully developed in Boehme is here hinted at. So too in a speech of Leo in "Kaiser Octavianus":

> "So schwinden Tage, Monden, Jahre schnell.
> Vergänglichkeit, du plünderst unser Leben!
> Noch leuchtet um uns Sonnenschimmer hell,
> Plötzlich sind wir der finstern Nacht gegeben."

[1]Poems, 161; XIX., 4; I., 6.——[2]Ib., 100. Cf., XIV., 240; Ib., 47.——[3]Ib., 51; I., 307.——[4]Ib., 365.——[5]XI., 300.——[6]XII., 26.

The progress of Golo's passion with its general effect on his disposition is shown very plainly by his general attitude toward nature, and especially toward spring. In the beginning of the play he cries out a glowing description of the new life of the season with its blossoms and birds and the stir of the world in the glamor of earth, "when Heaven tries Earth if it be in tune," and feels, too, the glitter and glisten of the manifold colors of the ever-expanding season. As his love grows madder, his attitude toward nature grows less sympathetic; as spring passes, his love goes with it and he finally accuses Genoveva thus: "Sonst war dein Blick milde, da prangte die Welt um mich im Frühlingsschein."[1] The same pessimism that runs through all the early works is due to a large extent to this motive. So in "Trauer,"[2] where without much attention to the detail of the process, spring is represented as yielding to winter at whose approach love and its dreams depart. In the prolog to "Octavianus" the change of seasons brings to the lover a change of faith. Fall is the season of boldness and winter of broken troth, but it is spring which binds the lover once more to his old vows.[3] There is a certain trace of the idea at the bottom of the novel, "Der junge Tischlermeister," though in a thoroughly intangible way. The most graceful expression of the motive and without the pessimism of faithlessness is in Lila's song from "Zerbino," one of Tieck's simplest and withal most effective lyrics:

"Doch, als ich Blätter fallen sah,
Da sagt ich: Ach! der Herbst ist da,
Der Sommergast, die Schwalbe, zieht,
Vielleicht so Lieb und Sehnsucht flieht,
Weit! weit!
Rasch mit der Zeit.

Doch rückwärts kam der Sonnenschein,
Dicht zu mir drauf das Vögelein,
Es sah mein thränend Angesicht,
Und sang: die Liebe wintert nicht,
Nein! nein!
Ist und bleibt Frühlingsschein."[4]

[1]II., 76, 150.——[2]Poems, 18.——[3]I., 9.——[4]X., 82; Poems, 26.

As spring is the season of love so the rose is its flower, and with this flower Tieck enters into the most intimate relations. Other flowers are mentioned and understood; they are a part of the great living organism of nature and themselves have a life separate from this animate mass, but none of them is as dear to Tieck as the rose. Not even the lily, its constant associate in tradition, means so much to him. To be sure the literary history of the rose goes back to the early classic times. Its pathos was first felt by Ausonius and figures found in Tieck can be met with in Politian and Tasso,[1] while even in the bombast of Lohenstein,[2] the praise of the rose is sung. So too the Romaunt of the Rose, the Wars of the Roses, and even so prosaic a document as the fourteenth century garden-roll of the Norwich priory, which mentions only the rose and the lily, indicate how this flower took part in the life and literature of the early peoples. From the *Gul* and *Bulbul* of Persian poetry to Herrick and the modern lyric, the rose has been a symbol of love and a companion of mankind in its progress. So for Tieck nothing could be more significant than his unconscious choice of the rose as his flower. It marks at once a difference between him and Novalis, whose blue flower embodies an ideality both of love and of life far more spiritual than the plasticity of Tieck.

Tieck presents all flowers not *en masse* but with a continued emphasis on their individuality. Perhaps only the "Nelken," with the consequent rhyme "welken," become stereotyped, while the tulip alone with its flaming masses of color has a purely decorative effect. The flowers constantly recur not merely as concomitants of spring, but in close connection with the mind and soul of man. They are related to him, can become his friends or enemies, and whoever does not love them, is godless and loveless. So in the figurative language the soul "entblüht zu Gotte" and death is only "ein blüthenvolles Leben."

Of all the flowers it is, however, the rose which appears

[1]Symonds, Pathos of the Rose in Poetry.——[2]Biese, 273-4.

most frequently and for which the most passionate longing is felt. One of Tieck's heroes[1] is represented as having an almost pathological love of this flower and an equally strong hatred of all others, and in fact, the rose is bound up with the deepest phases of Tieck's poetry. He attributes to it a peculiar femininity and this appears in his imagery where in the most passionate language the bosom and breast of the rose are constantly referred to. It is the symbol of sexual love and its desire is contrasted with the more ideal love which the lily betokens. So, for example, in "Wald, Garten und Berg":

"Bist du kommen um zu lieben
So nimm unsre Blüthe wahr,
Wir sind röthend stehn geblieben
Prangen in dem Frühlingsjahr.
Als ein Zeichen sind die Büsche
Mit den Rosen überstreut
Dass die Liebe sich erfrische,
Ewig jung sich stets erneut.
Wir sind Lippen, rothe Küsse,
Rothe Wangen, sanfte Glut,
Wir bedeuten Liebesmuth,
Wir bezeichnen, so wie süsse
Herz und Herz zusammenneigt,
Liebesgunst aus Lippen steigt,
Küsse sind verschönte Rosen
Der Geliebten Blüthezeit,
Und ihr süsses süsses Kosen
Ist der Wünsche schön Geleit,
Wie die Rose Kuss bedeut't
So bedeut't der edle Kuss
Selbst der Liebe herrlichsten Genuss."

Again from "Kaiser Octavianu:"

"Rose, süsse Blüthe, der Blumen Blum',
Der Kuss ist auf deinen Lippen gemalt,
O Ros' auf deinem Munde strahlt
Der küssenden Lieb Andacht und Heiligtum."

Or from "Trennung und Finden:"

"Aus Rosen kam zuerst dein süsses Blicken,
In ihnen blüthen meine ersten Küsse
Wie sollt' ich nicht dir heute Rosen schicken,
Dass ihre Röthe rührend dich begrüsse:
Liebst du noch, freundlich Wesen,
Magst du noch in unserm Scham-Erröthen Sehnsucht lesen?"

[1]In Liebeszauber. IV., 252.

With stress on the femininity of the flower are all the glowing words of Marcebille. She praises Persia, the land of the birth of the rose, calls it the maiden flower and finally says:

"Nicht umsonst bist du erst quillend
Eingehüllt in deiner Knospe;
Also schläft des Mädchens Busen,
Eh, die Liebe ihn erhoben.

Und das Roth ein heimlich Feuer,
Bricht hervor süss angeschwollen,
Und wie ein verstohlen Küsschen
Hängst du an dem Zweig gebogen:
Aber inniger entbrennen
Lüfte die dich aufgesogen,
Immer süsser träumst du Liebe,
Hast die Luft in dich gezogen,
Immer buhlerischer küsset
Dich das Licht, das dich gewogen,
Und du lassest nun die Schaam,
Und es drängt zu deinem Schoose
Alle Kraft des heiligen Aethers. . . ."

Another and later reference is equally vivid:

O du schadenfrohe rothe Rose,
Auch du kommst an, muthwillige, du lose?
Ist das mein Dank,
Dass ich so viel zu deinem Ruhme sang?
Musst du mir die süssen Lippen zeigen,
Willst du den Kuss, den Kuss mir nicht verschweigen?
Und in Übermuth
Malet euch an mit voller dunkler Gluth?
Und die kleinen Knospen sind nicht minder
Dreist und frech, die ungezogenen Kinder,
Sie zeigen schon
Des zarten Busens Spitzen mir zum Hohn,
Wenn Kuss und Wollust, liebliches Gekose,
Den ganzen Busen zeigt die wohlerwachsene Rose. . . ."

Thus Tieck's love-poetry culminates in the rose as a symbol of all longing and voluptous passion. Yet he shows that for him love has a deeper significance in respect to the created world; it is in the words of Abdallah, the end of all creation, or as in "Peter Lebrecht," the primal moving force which develops the capabilities of man, and the power which holds the entire "world-building" together. In "Kaiser Octavianus" it makes all things possible and explains all natural phenomena,

while in the "Herzensergiessungen" it explains not merely nature but man as well.

Love's power over nature is expressed in many poetic images. So in the duet between Franz Sternbald and Rudolph, love is said to have opened spring like a tent in the blooming world: "Der Liebe ist nur so schönes Werk gelungen." The intimate connection of this with spring and the romantic paraphernalia is found in one of the Alma series: when love came, then first appeared the joy of the season lured from its hiding place. A constant figure is the awakening of the flowers under the feet of the loved one. In "Lied der Sehnsucht" it is her tread which makes the spring, just as in "Genoveva" her coming brings joy to the heart of the rose and causes the fire-fly to light its lamp, or as Golo says to his mistress:

> "Ihr schreitet her und weckt aus verborgenen Tiefen
> Die hohen Wunder auf, die unten schliefen.
> Schaut um euch, Holde, wo ihr geht,
> Ein dichtgedrängter Blumengarten steht;
> Die Bäume ziehn euch nach, unter euren Füssen
> Dringt kindisch grünes Gras, den Fuss zu küssen;
> Die Blumen erwachen
> Vom tiefen Schlaf und lachen,
> Und röther wird der Rosen Mund. . . ."

Another passage is from "Tod des Dichters": "Where she wandered through the garden, the flowers shimmered more beautifully and a sweet odor permeated the air." A few pages later in the same novelette, it seems as if flowers must spring up from the earth to meet her glance. So too the old Magister in "Der junge Tischlermeister" expresses this power of the loved one over the senses quite in the romantic mood with its emphasis on sensation and the sheen of the world, when he says that wherever Hedwig stood there seemed to be a red light almost like the light of dawn burning in the room.

Nature brings the loved one to mind in a vivid manner. So the image of Amalia alone fills Lovell's soul and eyes so that he sees her everywhere, in every green bush, from every path, between the cornfields, in each phenomenon of the world. For

Cleon in "Zerbino" all nature spells Lila's name, is she, while in "Genoveva" all the world speaks to Golo of his loved one, but mocks him when she does not love him. Zulma, too, says that where love is not, there is no nature. Leo says of Lealia:

> "Es war als leuchtete um sie der Wald,
> Als hallten Himmel, Erde nur sie wieder. . . .
> Die Welle singt von ihr, auf allen Wegen
> Erscheint nur sie, tritt aus einsamer Wildniss,
> In allem Denken will nur sie sich regen. . . .

So, too, in "Der griechische Kaiser," Ferdinand's love-lyric with its "Allenthalb ihr süsses Bild" brings out the same idea. Two places in "Tod des Dichters" carry out the thought: "But I feel her and her magnificence in the breath of the night, the gleam of the stars; the recollection of her penetrates all my vital forces." The other extract contains one of those conceits with which all poets delight to toy: "After she had stood on the sea-shore, I ran secretly thither to see in the mirror of the waters her picture and to hold it with my eye; the picture was still there for I see it always and everywhere."

The interrelation of love and nature is a spiritualization of Tieck's tendency to see in nature sexual symbols. Not merely is the image of the loved one everywhere in the visible world, but nature itself comes to be regarded as a woman in whose embrace the happy mortal perishes "in a sea of wonder" and ecstasy. As early as "Die Sommernacht" he expresses the impulse to enclose all nature in his arms; Abdallah not only wishes to do this but sees nature lying there before him in her woman's beauty. Even more physically expressed is the mention in "Der Runenberg": "Wer die Erde wie eine geliebte Braut an sich zu drücken vermochte, dass sie ihm in Angst und Liebe gern ihr Kostbares gönnte!" In "Eine Sommerreise" Tieck speaks of the mysterious "Liebesverhältniss" with nature and remarks on the same relation in the poems of the Jesuit Spee.

This motive takes the form of images in which heaven and earth embrace each other, in general with sexual intent. It did not originate with Tieck since it lies too near the surface

of the thought to have escaped attention. So Logau writes of May,

> "Dieser Monat ist ein Kuss den der Himmel giebt der Erde,
> Dass sie jetso seine Braut künftig eine Mutter werde."

Tieck says in "Sternbald:" "Die Sonne schein blass und gleichsam blöde auf die warme, dampfende Erde hernieder, die das erste neue Gras aus ihrem Schoose gebar." In "Octavianus" it is the waves in the brook which kiss each other, as well as the sky and earth, which in an early speech of Felicitas hold each other fast. Lealia sings:

> "Und die Erde süssumfangen
> Glänzt und giebt die Küsse trunken
> Wieder die auf sie gesunken,
> Und entbrannt ganz in Verlangen
> Beben die Hügel;
> Holde Sehnsucht, süss Erfüllen zwingt
> Alle ihre Lebensadern und die Liebe dringt
> Durch die ganze Seele. . . ."

In the prolog to the drama "Magelone" the flowers say of the water and light that they "wollen sich begatten," while the poem written for the New Year 1800, the earth feels the sun's love and returns it with the recollection of lofty marriage hymns. Again, in "Der griechische Kaiser:" "Der Himmel ist in die Erde gedrungen." And so Tieck lays continual stress on the connection of sexuality with nature. As early as "Das Reh," he says that all nature is subject to this desire, and the motive force of passion so emphasized by later psychologists was well understood by him. It was given strength and trend by his study of Boehme. Thus Tieck progresses from the voluptuous pictures in natural setting of the early works to the gloomy and sensual demonism of his version of the Tannhäuser saga and to distortions of fancy such as are found in "Das Donauweib" and in "Der greichische Kaiser," where all nature is represented as offering a series of voluptuous forms to the intoxicated eye of the sensualist. On the other hand, in "Octavianus," the delicate interlacing of the two elements is wrought out with infinite skill and with great

luxuriousness of language and imagery, so that one feels that here are signs of power and life.

Such figures are deeply rooted in the human mind in its most primitive stages, and are the outgrowth of man's primitive animism, now no longer held as belief, but persisting as poetic ornament. In Tieck this animism occupies so large a place that it demands special attention. The earliest and basic images in primitive man seem to be intimately connected with nature-worship and take form not merely in connection with sex, as in the spring festivals of the primitive world, but have a larger and more general demonism; or as Schiller puts it, it is the "streitendes Gestalenheer" which prevents man from realizing as a totality the beautiful soul of nature. Tieck runs the whole gamut of these visions from the mildest personification to the uttermost mad terror in the face of the demonic forces of nature working against him; from the play of fancy around a rose-bud to the uncanny mystery of mere external form, and from that to the mystery and wonder of self, as self especially when all nature is identified with self. There seems to be in Tieck a titanic wrestling with nature, not as Jacob wrestled with God for a blessing, or even with the discouraged horror of one like Antenor struggling with a monster whose strength is renewed at every fall to the earth, but with a savage rebellion at the mystery, and with a feeling of the hopelessness of a strife against one's own most intimate terrors. Here at least it may be said that Tieck rises to the level of a great poet, since in a feeling for and in an expression of the psychology of mystery he is unsurpassed.

Haym has noted the sources of this feeling in Schelling's nature-philosophy, though he has not detailed the various phases of the motives. In passing, one may mention mere personification, such as is often a part of the poet's apparatus. Such stock expressions as sleeping moonshine, as greeting and kissing moonlight and sunlight, laughing flowers and sun, of trees and flowers nodding and greeting, howling winds and weeping springs, are common enough in Tieck; but besides

these, there is a distinctly heightened series of cases where the natural phenomena are conceived as doing human things of a less stereotyped sort, and expressed in a less hackneyed way. For instance, in "Abdallah," the walk of the wind for pleasure is mentioned, and in another passage the wind is represented as climbing. So, too, in "Sternbald," the moon appears to wish to climb the mountain, while in "Eine Sommerreise" it is the climbing dawn which impresses Tieck. The same passage allegorizes the combat between night and dawn which is given in the prolog to "Magelone" with such vivid personification. In the poem "Morgen" the morning mists creep away as the sun climbs up into the sky. Abdallah with its untamed language offers the following: "Mit lautem Gebrüll sank die (Feuer) Kugel," "Der Donner brüllt," "Die gespalteten Klippen grinzten," "Die Nacht sog begierig den Schein in sich," and so on.[1] The clouds, which in the poem merely nestle at the feet of the sun are in the "Mondscheinlied" pictured as awkward with an attempt to represent this in the verse:

> "Kommen und gehen die Schatten,
> Wolken bleiben noch spät auf
> Und ziehen mit schwerem unbeholfnem Lauf
> Ueber die erfrischten Matten."

Two other passages assign an even more interesting role to the clouds. In "Lovell" they are represented as a wandering comedy troupe, and the conceit is carried still farther in "Das alte Buch" where they are called the most entertaining jesters who have no scruples at mimicking horse, camel or man.

[1]The tendency to vivify abstract ideas is very noticeable in Tieck's earlier works, where there is a whole series of similar expressions. In the letters to Wackenroder (300 Bfe. 46) "Vorsätze winken"; from Abdallah: "Ein Schauern springt aus dem Walde und packt ihn an mit eiskalter Hand"; "Der Jammer ging neben uns und reichte uns etc.;" "Die Vergangenheit trat freundlich. . . ." "Das Glück hat uns seine Hand zum ewigen Abschiede gereicht"; "Das Liebliche und die Grässlichkeit sahen sich an und wollten sich die Hände reichen," and so on. In "Magelone," God's blessing begins its journey, misfortune howls and there are any number of such vivid personifications all conceived in a very live way as the continual references to hands in Abdallah will at once show.

Nothing shows more clearly the intensity of Tieck's feeling for the life of the world about him and his sense of being surrounded by a nature animated and anthropomorphic than the many passages which assign to nature eyes and sight. The externally impinging lowers and lurks at every turn, and man seems never able to escape the fixed and watchful eye of the universe. In "Das Reh" it is darkness itself that looks out from behind the trees; in one of the poems the last red of the evening glances in parting at the meadow. In "Lovell" the moon looks tearfully down on the veiled world; whereas in "Genoveva" the moonlight peeps in at the window. In "Der blonde Eckbert" is is the night which does this, the night which again in "Genoveva," has an earnest face, and whose eye is the fire. A number of passages deal with trees and flowers and the latter especially watch man. Sometimes they have large earnest eyes or again dark angry ones, and in one place in "Zerbino" the trees stand with an astonished look. The gaze of the flowers is several times mentioned as sweet or loving. Even walls and weapons have eyes.

There is perhaps less to be said of the sounds that Tieck hears in nature because so many of these have become hackneyed and because, too, for his earlier period at least, the characteristic notes are those of the horn and shawm which sound through "Sternbald" almost to excess. But these exotics are not the only sound-givers; Tieck hears especially the talking waters and trees. Thus from the tale "Magelone:" "The fountains splashed more strongly and carried on loud conversations from the remotest parts of the garden." Almost the opening note of "Der Runenberg" is this: "He listened to the changing melody of the water and it seemed as if the waves said in incomprehensible language a thousand things to him that were so important, and he felt thoroughly saddened that he could not understand their speeches." Old Wolf in "Genoveva" says:

"Da fängt der Rhein an seine Ufer zu klatschen,
So dacht' ich innerlich: ist's doch nicht anders
Als führt, das Wasser mit den Bäumen Gespräche,
Was mögen sie sich doch erzählen, die beiden,
Der alte Rhein und diese alten Eichen?"

From the sonnet "Erstes Finden,"

"O süsse heilige Nacht, als hohe Bäume
Mit Geisterstimmen durch das Dunkel rauschten,
Gespräch und Wort dort mit dem Strome tauschten."

In "Zerbino" twigs are tongues and carry on conversations, and in "Vittoria Accorombona" each tree has its own singing voice. The erstwhile silent walls in "Das Donauweib" stand before the count as "Schwätzer." So for all nature: Sternbald stands and listens as if he understood, for nature, says Tieck, "appears indeed to address us in a foreign language, but we have a premonition of the meaning of her words and gladly listen to her wonderful accents."

But nature is endowed with mental as well as physical attributes. The trees shake their heads with an inner joy, and nod as if pious; the oak-tree is delighted or solemn. Solemnity also characterizes the advancing night and the stars. In "Das Reh," when heaven is threatening no blade of grass dares to raise its head. Tieck kept this figure in mind and used it in "Abdallah" of the field: "The frightened field did not dare to move under the scourging hail." In "Magelone," the time appointed for the rendezvous is given the same feeling. Similar to this is the fear that the sea has of the storm, in "Lovell," where the main features of the emotion are fright and rebellion. Individual are some of the lesser traits and human motives with which Tieck invests his nature, as for example the "freche Berge" of Abdallah," or when the landscape quietly and with a sense of inner satisfaction gazes at its own reflection in the mirror of the waters, a motive which in "Abdallah" is given with a love-touch in the line, "The stream glowed in purple, blushing from the kiss of heaven."[1] The trees vie with each other from a very joy of living as spring approaches, and May itself consciously adorns itself to greet a

[1] A transcription of the old Latin epigram on the miracle at Cana.

returning traveler. The separate personality of material objects, juxtaposed and acting on each other independently of man, is well brought out in the passage from "Der griechische Kaiser:" "There fall often from the mountains the large four-cornered stones into the woodland stream. . . . Das rennt mit den Wellen hinüber und zankt und grollt mit dem Stein, schmeichelt ihm dann wieder, plätschert und lügt ihm vor, wie hübsch er da so niedlich und friedlich läge keinem Wassertropfen im Wege."

Even the highest human attributes, such as will and memory, are assigned to natural objects. In the Schildburger chronicle this ludicrous folk wonders at the understanding of a huge log, which voluntarily hastens to its destination. Many other references are without a trace of this burlesque; from the poem "Frühlingsreise," "Nie vergisst aber Frühling wiederzukommen," and in "Genoveva," "O sieh, die Sonne will nicht wieder scheinen," and again, "Der Frühling will nicht kommen." From "Octavianus," "Die Sonne zeigt dass sie der Welt gedenkt." There are, moreover, a number of places where the more indefinite longing is expressed in animistic terms. In "Lovell" there is a typical case of a brook which without rest feels itself dragged to the abyss, a symbol of Lovell's own unsatisfied nature. In "Sternbald" the evening clouds are full of longing, and in "Der Runenberg" the streams of water filled with "Wehmuth." In one of the Italian poems the mountains have a premonition of the coming of the morning.

It is perfectly natural that the relation of such objects to man should be both friendly and hostile, and so Lini can anxiously ask whether his favorite tree will know him when he returns to Sulu, and Balder can write to Lovell: "The bushes nod to me to come to them and to speak a word with them for they all think a good deal of me. . . . The flowers here would feel very badly if I were to move away." The brooks and flowers lament the departure of Magelone and wish her a tender farewell, and Sternbald is comforted by the trees and bushes in his misanthropy. It is to these that Genoveva cries

out for pity which in turn "Der Autor" wishes from the sun. He also recollects the time when tree and flower considered him their equal and played with him. The prolog to "Magelone" is filled with the sympathy of this kind expressed with Tieck's entire wealth and vagueness of language. In "Tod des Dichters" all nature mourns the fall of a kingdom and in "Das alte Buch," Gottfried von Strassburg calls nature a friend, while in "Vittoria Accorombona" nature takes Vittoria by the hand and tells her "such heart-felt, touching, inspiring and merry things . . . as are found in no book and no manuscript."

The hostility of nature is expressed for example, in its anger. Flowers can become "angefeindet" as was mentioned before; the grass can raise itself against man and the trees can scold. The morning sun also shines angrily. Christian in "Der Runenberg" has drawn the hostility of all green things to himself by his conduct. Even in so banal a story as "Ulrich der Empfindsame," the idea crops out with an element of satire;" . . . even inanimate nature rebels against me, flint, tinder, fuel, waist-coat and satin stockings," while in "Klage und Trost" the very road is faithless and leads the lover from his mistress. This enmity can become so strong that Lovell under the influence of terror can feel that the world itself holds him fast and that all nature points at him in scorn. So, too, in an Alma sonnet, "Oft will die Erde mich zürnend erfassen;" while in "Der Zornige" the abysses are greedy for him, the storm scolds and the lightning reaches out to seize him. Golo, too, says that time is indifferent to our joys and sorrows and leads us into a fearful labyrinth from which we escape as best we may.

The favorite aspects under which Tieck conceives the world-body are its sleep and its awaking from sleep. In "Lovell" there is the continual effort to slip from this being its garment, to pry into its secrets, to learn the reason for the life lying behind it; it seems to be merely a disguise for something behind and that, in Lovell's philosophy, is self. Not merely the universal world-soul but the spirits in each individ-

ual portion play a role. So the fruits and flowers have a soul, and so each landscape. In the water there is a "Wesen" as in many another natural object. These speak to Athelstan's listening ear just as to the youth in "Thanatopsis."

It is only because Tieck was so at home in such a nature that it did not rouse in him more of that abject terror that might be expected from one who presented it on this side so constantly. Conventionalities like the enigma of the moonlight, the terror of the dark that the daylight drives away, or of woods and ruins, fade into insignificance before the reality of the interpretation of the Tannhäuser saga, or before the demonism of "Der blonde Eckbert" and of "Der Runenberg." This is the subtle power of such novels as "Der Wassermensch," "Der Mondsüchtige," and "Waldeinsamkeit," and is of importance in understanding "Karl von Berneck." The love ravings of Golo as expressed in that song around which the whole drama was written, "Dicht von Felsen eingeschlossen," convey a sense of abandon to these forces which amounts, in the words of Hettner, to pure nature fatalism.

It may in general be said that Tieck's attitude shows him to be in a transition stage. He is not absolutely on the plane of the moderns, for he lays too much stress on the traditional phases of the lighter and happier sides of nature, and the mood of Richard Jefferies, "Nature is beautiful always," is in the main foreign to him; he is, however, distinctly modern in his antagonism to mere utilitarianism in nature, since he wished its beauty to be enjoyed for its own sake. His distinct contribution is a vivid spiritualization, not merely of the forces of nature but of nature itself.

To a certain extent as time goes on, Tieck progresses beyond this in its most romantic forms, and there is discernible an effort to leave or discount all sick phases of nature-feeling, as for example in "Eigensinn und Laune." This story has a peculiar interest in being Tieck's version of the "Harlot's Progress" and presents the character of the heroine as strongly influenced by her nature-sense. The world of the story is

the same as that of all of his tales of real life, the world of the well-to-do mediocre people of the middle class or thereabouts, who bask in the sun of aristocracy and who respect it as little as they care for those below them. It is a reactionary society and one closed to new impressions, rigid in its prejudices, but capricious, selfish and in consequence, weak. Into this milieu Tieck has introduced two strong ideas. The first shows a woman who has a distinct distrust of man's love, who fears him because of his physical passions and who is disgusted by the fate to which she as a woman must submit. This idea Tieck has used elsewhere, but in Emmeline he has carried it farther and has shown that not obstinacy and caprice are at the bottom of her ruin but a deeper psychological state, based on physical causes. Tieck hints at heredity, but the real reason has its being in the roots of all womanhood. Emmeline is the natural woman; she is the primal type before the new world of herself, her ego, dawns upon her senses. Just at this juncture, Tieck brings in his second idea, namely the great influence that nature has on the impressionable soul of this young girl. The observation of the beauties of natural scenery awakens her senses and gives a new and feverish impulse to her activities. From this point which indicates a distinct change due to a moulding force, she falls, and nature has had its share in the work. It is a question whether Tieck saw the full significance of these ideas; for him the point of the story was rather the feeling of the narrowness of a human sphere, since Emmeline never comes out of her circle. Unconsciously, however, he has shown a tendency to depart from the over-valuation of the pathological influence of nature on man in making the punishment follow on the wrong. His sense of poetic justice did not desert him.

CONCLUSION

The foregoing pages present no complete scheme of Tieck's nature sense. They aim rather to be suggestive of lines along which larger studies of the whole attitude of Tieck's circle toward nature must be studied. In general only those phases in Tieck's writings are touched upon which appealed to the author because of a certain more universal or poetic note that seemed to run through them.

The main results may be summed up as follows: Tieck had a morbid disposition, but this did not prevent him from observing and appreciating a nature with which he grew to be very well acquainted, but with which he personally lived less and less as time went on. The truth of his feeling is attested by his satire on mawkish manifestations and by his effort so ever-recurring, to win a wide view. Indeed, this wide view is the first significant feature of Tieck's nature sense and is a striking proof of the ultimate poetic quality of his vision, which in spite of each limitation in his creative faculty and each failure in execution, did aim to see life whole.

Besides the wide view, there recurs constantly a stress on color and light. It is the sheen and shimmer of the world in early spring with a succession of bright landscapes; the flowers and birds appeal to Tieck, and the fleecy clouds and sunlight are important factors. Yet the brightness of the whole atmosphere is romantically tempered by a forest-like stillness, and is toned down by the mellow golden glow of the moon. This is never the sharp clear-cut moon of colder, northern skies.

But the observation of such landscapes as well as of dark and stormy ones by a man of Tieck's temperament leads to more than a mere enjoyment of the scene. As soon as he reflects or lets his personality play into the passing panorama,

he sees in it a deeper symbolism which he unites in a thousand subtle ways to the mood of man. Not only does nature become a reflection of man's spirit, but the soul of man is affected by nature or nature by man.

So there comes into Tieck's writings an atmosphere of what may be called for want of a better term, demonism, a feeling of the vitality of all nature, and often with the additional idea of the hostility of this living organism. It arises primarily from an imagination so subtle and often so morbid that the ordinary mind refuses to follow the intricate paths to their end, just as in its sphere, the legerdemain of Tieck's satire with its airy fancies is difficult to grasp and hold.

The causes of such demonism are not to be found in a dull fatalism which accepts blindly each stroke of an adverse fortune; rather all pessimism and all fatalism have a common origin in an overwhelming egoism which insists on its own importance in the universe and which personifies its individual misfortunes either mental or physical, into contrary powers of nature work adversely. So, too, in Tieck, the demonism is based on an egotistic philosophy, and as his mind ripens and includes more spheres of life, so this demonism, the revolt against the subliminal stream of the world, grows less and less pronounced.

His pessimism, which after all is nothing but the world weariness of one who did not know the world, whose battles were all with self and who only faintly discerned that it was a shadow-life that he was leading, gave way not to a brutal cynicism but to a certain philistine complacency with the purely mundane order of things. There is still romance, but it is the romance of the everyday world, it is a perfectly comprehensible romance, which is as conventional in its raptures as the appreciation that most of the world shows for art or, as a matter of fact, as the homage most men pay to God. Now and again the old fire bursts forth; it is as if the interests, ever the same, smouldered on, to be fanned from time to time into a flame. In the main, Tieck accepted life, ac-

cepted the existing order of things, degrees, orders, ill health, disappointment, family worries; and this acceptance of life is mirrored in his nature-sense which no longer storms madly in revolt against the ever-present Godhead of the world, but which sees in all nature a narrow ever-present circle, the confines of which man for all his striving, is never able to overstep.

A CHRONOLOGICAL LIST OF TIECK'S WRITINGS

(so far as they are used in the present work)

1789. Die Sommernacht.
1790. Das Reh.
Alla Moddin.
Paramythien.
Gruss dem Frühling (lyric.)
1791 Abdallah begun.
1792. Der Abschied.
Abdallah finished.
First plan of Lovell.
Learns of the story of Vittoria Accorombona.
Der Ungetreue (lyric.)
1793. Herr von Fuchs.
Adaptation of Shakespere's Tempest.
First version of Karl von Berneck.
The first two and part of the third book of Lovell.
The lyrics:
Melancholie.
Der Egoist.
1794. The third and fourth books of Lovell completed.
The lyrics:
Der Arme und die Liebe.
Schrecken des Zweifels.
Tod.
Blumen.
Spruch.
1795. Peter Lebrecht.
Karl von Berneck.
First plan of the novel, Der junge Tischlermeister.
Lovell: books five to eight.
The lyrics:
Trauer.
Leben.
Rausch und Wahn.
1796. Ninth and tenth books of Lovell.
Lovell published.
Der Fremde.

Ulrich der Empfindsame.
Der Naturfreund.
Ritter Blaubart.
Der Blonde Eckbert.
Wundersame Liebesgeschichte der schönen Magelone und des Grafen Peter aus der Provence.
Ein Prolog.
The first three acts of Zerbino.
First plan of the ballad, Die Zeichen im Walde.
The lyrics:
Der neue Frühling.
Nacht.
Auf der Reise.
Herbstlied.
Morgen.
Mittag.
Abend.
Sehnen nach Italien.

1797. Der gestiefelte Kater.
Die sieben Weiber des Blaubart.
Die Freunde.
Die verkehrte Welt.
Herzensergiessungen eines kunstliebenden Klosterbruders.
The fourth and fifth acts of Zerbino.
Beginning of the novel Alma (never completed).
The lyrics:
Sehnsucht.
Frühlingsreise.
Gefühl der Liebe.
Schalmeiklang.
Posthornsschall.
Waldhornmelodie.
Der Dichter und die Stimme.
Verlorene Jugend.
Zuversicht.
Im Walde.

1798. Prinz Zerbino.
Franz Sternbalds Wanderungen.
Phantasien über die Kunst.
Merkwürdige Lebensgeschichte Sr. Majestät Abraham Tonelli.
Das Ungeheuer und der verzauberte Wald.

The lyrics:

Frühling und Leben.
Wettgesang.
Die Phantasie.
Andacht.
Lied von der Einsamkeit.
Waldlied.
Frühlings-und Sommerlust.
Mondscheinlied.
Wald, Garten, Berg.
Der Jüngling und das Leben.

1799. Genoveva.
Der getreue Eckart und der Tannhäuser.
Das jüngste Gericht.
The lyrics:

Der Trostlose.
Andenken.

1800. Der Autor.
Twenty sonnets to friends: those to Novalis and Wackenroder are especially referred to.

Lebenselemente.
Trost.
Klage.
Hochzeitlied.

1801. First part of Octavianus.
Der Runenberg.
Plan of Das Donauweib.
The lyrics:

Begeisterung.
Die Zeichen im Walde.

1802. Octavianus completed (not published till 1804).
The lyrics:

Jagdlied.
Die Blumen.
Die Heimat.
Gedichte über die Musik.
Gesang.
Der Garten.

1803. Prolog to the drama Magelone.
The sonnets from the novel Alma.
Das Wasser, Die Rose, Die Lilie, from Octavianus.
1804. Plan of the story of the returning Greek emperor.
The lyrics:

Trennung.
Trennung und Finden.

1805. The first portion of the poems on the Italian journey.
1806. The remaining Italian poems.
Rückkehr des Genesenden.
Improvisiertes Lied.
Brief der Minna aus Alma.
Episte, aus Alma.
1807. Melusine, dramatic fragment.
1808. Das Donauweib.
Erstes Finden.
1811. Phantasus.
Liebeszauber.
Die Elfen.
Der Pokal.
Leben und Thaten des kleinen Thomas, genannt Däumchen.
Heimliche Liebe.
Phantasus.
1814. An einen Liebenden.
Phantasus.
1816. Fortunat.
The lyrics:
Klage im Walde.
Des Mädchens Klage.
Frohsinn.
1819. The printing of Der junge Tischlermeister begins.
1820. The beginning of "Der Aufruhr in den Cevennen."
1821. Die Gemälde.
1822. Die Verlobung.
Die Reisenden.
Musikalische Leiden und Freuden.
1823. Der Geheimnissvolle.
1824. Die Gesellschaft auf dem Lande.
1825. Dichterleben. Part one.
Pietro von Abano.
Poem to the New Year 1825.
1826. Der Aufruhr in den Cevennen.
Glück gibt Verstand.
1826. Poem to the New Year 1826.
1827. Der fünfzehnte November.
1828. Der Alte vom Berge.
Das Fest zu Kenilworth.
1829. Das Zauberschloss.
Dichterleben. Part two.
Die Wundersüchtigen.

1830. Der widerkehrende griechische Kaiser.
1831. Der Jahrmarkt.
Der Hexensabbath.
Der Mondsüchtige.
1832. Die Ahnenprobe.
Epilog zum Andenken Goethes.
1833. Eine Sommerreise.
Tod des Dichters.
1834. Die Vogelscheuche.
Das alte Buch und die Reise ins Blaue hinein.
Der Wassermensch.
1835. Eigensinn und Laune.
1836. Der junge Tischlermeister.
Wunderlichkeiten.
Die Klausenburg.
1839. Der Schutzgeist.
Abendgespräche.
Die Glocke von Arragon.
1840. Waldeinsamkeit.
Vittoria Accorombona.
1848. Kritische Schriften. This is a collection of the scattered articles which Tieck had written beginning with the year 1793.

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This bibliography does not claim to be exhaustive. It contains only the titles of works which were actually used and found serviceable.

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